MARVELS
POSTER

DAREDEVIL'S
30TH ANNIVERSARY

GENE COLAN
INTERVIEW

MILESTONE
CROSSOVER

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FEATURES

9 **The Coming of Marvels!**
by Neil Hansen

16 **Shadows of the Big Bang**
by Neil Hansen and Louis Porter, Jr.

104 **The Joe Kubert School**
by A. Gregory Patterson

112 **Gene Colan: Then & Now**
by Neil Hansen

118 **A Man Without Hope...Is A Man Without Fear**
by Steve Ringgenburg

123 **Talking With Frank Miller**
by Steve Ringgenburg

DEPARTMENTS

5 **Future Picks**
21 **C.V.Giveaway**
22 **C.V.Mail & C.V.Gallery**
26 **Top 100**
28 **C.V.Movers**
31 **Key to Artist Abbreviations**
32 **DC Comics**
55 **Marvel Comics**
82 **Other Publishers: Color**
95 **Other Publishers: Black & White**
99 **Trading Cards & Stickers**
108 **Convention Calendar**
127 **Flint Perry** *by Mobre*

Eyewitness News **9**

Milestone Crosses Over **16**

The New Daredevil **118**

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FUTURE PICKS

To: CVM readers **From: Sick bed**
Re: Having a nasty cold

Despite my illness, I'm still working through the night to get – achoo, excuse me – this issue to the printer on time. This month we focus on what might be Marvel Comics' biggest project this year, *Marvels*. It presents the world of the Marvel universe through the eyes of an ordinary guy. This title is also enhanced by painted artwork (making the Marvel superheroes look highly realistic). *CVM* has the scoop on this upcoming mini-series.

Next, we visit with Milestone, a small company that makes big headlines with their different approach to comics. (Hope they don't catch my cold.) Milestone gives us the inside track on their fall crossover entitled "Shadow War," which will introduce two new titles to their universe.

Class is still in session at The Joe Kubert School of Cartoon and Graphic Art where many comics artists first learn their craft, and eventually join the industry drawing some of the hottest books on the market. Aah, aah, aah, aachoo. Does anyone have a tissue?

Daredevil turns thirty this year, even though he doesn't look a day over 29. *CVM* caught up with not only the crew that redesigned his costume and changed his life, but in a separate interview, with Frank Miller, the writer/artist that first generated interest in the Man Without Fear in the '80s.

Lastly – excuse me again, aaaaachooo – we have an interview with comics legend Gene Colan, who has drawn everything from Daredevil to Dracula, and is now working on a new book for Marvel's Epic line called *The Harrowers*.

I'm going to rest a bit, and have my secretary type the information for the next three issues:

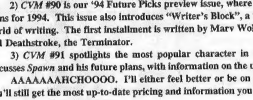
1) *CVM* #89 is our animation issue! We look at the hottest cartoons going today, *Batman: The Animated Series* and *X-Men*, with the latest news on the upcoming animated Batman movie due out by Christmas.

2) *CVM* #90 is our '94 Future Picks preview issue, where we get the scoop on the publisher's plans for 1994. This issue also introduces "Writer's Block", a regular department focusing on the world of writing. The first installment is written by Marv Wolfman, co-creator of the New Titans and Deathstroke, the Terminator.

3) *CVM* #91 spotlights the most popular character in comics today, as Todd McFarlane discusses *Spawn* and his future plans, with information on the upcoming Batman/Spawn crossover.

AAAAAAARCHOOOO. I'll either feel better or be on my deathbed by the next issue, but you'll still get the most up-to-date pricing and information you'll need for purchasing your comics.

Yours sincerely,



Steve Thomas
Editor
P.S. I should have put myself in the hospital for a nice long rest.

As we approach the season of "good will to men," the comic book publishers gear up for the big Christmas push.

Marvel's big December release is their first ever 2099 crossover, entitled "Fall of the Hammer." Popular talents Peter David, John Francis Moore, Ron Lim, Adam Kubert and Pat Broderick are among the creators pulling together the 2099 titles. In this "Asgardian-type" storyline, the 2099 characters team up to save the floating city of Valhalla from a group of Techno-Gods (that include 2099 versions of Thor and Loki). The six-parter kicks off in *Spider-Man 2099* #16 and runs through *Ravage 2099* #15, *X-Men 2099* #5, *Doom 2099* #14, *Punisher 2099* #13 to its conclusion in *Spider-Man 2099* #17.

Another Peter David collaboration teams up the popular writer with popular artist, Sam Kieth in the 64 page story, *Wolverine: Blood Hungry*. This bookshelf format featuring Wolverine's mentor, Cyber, is obviously aimed at the Christmas stocking.

Marvel attempts to capture a wider audience with the December release of several new projects. *Dragon Strike*, a 64 page one-shot, adapts the popular TSR role playing game while *Spider-Man: Mutant Agenda* #0 features the first ever crossover between a comic strip and a comic book. Not to be left out, TV cartoon fans can expect the adaptation of the new Fox X-Men shows in *X-Men Adventures: Season II*, kicking off in December.

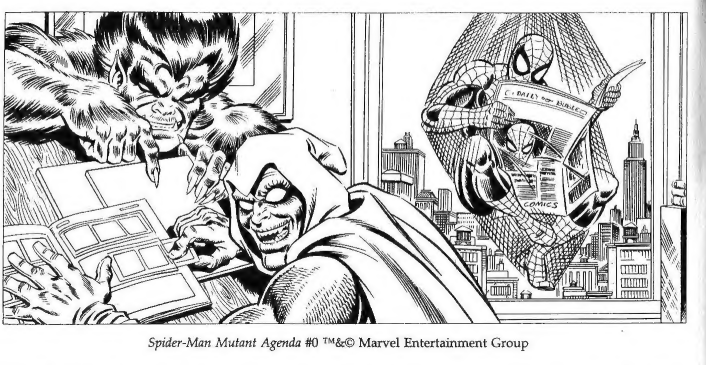
Other Marvels worth a mention include *Venom: The Enemy Within*, a three-parter by Bruce Jones and Bob McLeod, pitting Venom against Morbius; *Daredevil* #325, a 48 page conclusion of the "Fall From Grace" storyline; and *Dr. Strange* #62 with new writer David Quinn (*Faust*) and a new, darker, direction for the Doc.

DC is still riding the crest of the Batman wave with the highly anticipated release of the Batman animated movie. The adaptation, *Batman: The Animated Movie: Mask of the Phantasm*, sports a painted cover (only on the prestige edition) by animation artist and Batman TV series producer, Bruce Timm. The adaptation by Kelley Puckett, Mike Parobeck and Rick Burchett features the Joker and introduces Phantasm. The popular TV cartoon gets a second "airing" with *The Batman Adventures: Mad Love* by Batman TV story editor Paul Dini and Timm. The story focuses on Harley Quinn and how the Joker turned his former Arkham Asylum shrink into his twisted, but charming sidekick. (More on Batman's animated exploits next month.) One other Batman related comic worth a quick mention is the Elseworlds book, *Batman: In Darkest Knight*. This "What If" tale has Abin Sur selecting Bruce Wayne as Earth's Green Lantern, who subsequently faces off against Sinestro.

Ah, it's the luck o' the Lanterns as we stay green for a brief mention of *Green Lantern* #48, which initiates the three part "Emerald Twilight" storyline. This title has picked up of late because of the Superman/Coast City tie-in.

The Superman line continues to fly up, up, and away from comic shop shelves with two anticipated spin-off books. Both John Henry Irons and the Metropolis Kid receive their own regular series with *Steel* and *Superboy*. Supergirl will also acquire her own four part mini-series in December.

For those of you who wish to



Spider-Man Mutant Agenda #0 ™&© Marvel Entertainment Group

"animate" your own books, check out *Superman: The Man of Steel Collectors Edition* #30. This issue, featuring your favorite fraggin' main man, Lobo, comes polybagged with what DC terms "vinyl clings" of Superman and Lobo that adhere to the wraparound cover in any position. This means that fans can create their own battle scene.

Speaking of Lobo, the booze swilling, pugnacious, obnoxious rock n' rolling alien from Czarnia appears in *Lobocop*, which as the title implies, places the main man's brain inside a Robocop type body. This "Frag all crims" is a tale written by Alan Grant and drawn by *White Trash* artist, Martin Edmond.

Other titles worth a mention include an updating of Joe Simon and Jack Kirby's classic (and campy) '50s hero, *Fighting American* in a six part series; *Legends of the World's Finest*, a three part story written by Walt Simonson and painted by Dan Brereton; and *Spectre* #15 guest starring the Phantom Stranger, The Demon, Dr. Fate and John Constantine, which slowly turns us...

...to the twisted world of the Vertigo titles, as we check out *American Freak: A Tale of the Un-Men*, a psycho-horror tale inspired by characters originally created by Len Wein and Bernie Wrightson for *Swamp Thing*. Two other gala events in the Vertigo line include *Doom Patrol* #75, which begins the five part "Teiresias Wars" with new regular artist Ted McKeever and new cover artist Brian Bolland, and *Sandman* #57 beginning Neil Gaiman's last story arc "The Kindly Ones". This Gaiman tale ties up some loose ends and features popular Sandman characters including the Corinthian, Cluracan, and Nuala, Lucifer Morningstar, the Three Witches and Mervyn Pumpkinhead.

Dark Horse expands their ho'wizons with the wacky one-shot, *Godzilla Vs. Barkley*. This "giant sized" battle w'itten by Mike Baron, penci'wed by Jeff Butler and inked by Keith Aiken may w'aise an eyeb'wow or two among sports fans. (Sorry, Elmer.)

Continuing to make its mark with licensed products, Dark Horse has two new offerings: *Predator: Bad Blood*, a four issue series by Evan Dorkin, Derek Thompson and Chris Warner; and the four issue *Thing From Another World: Eternal Vows* by David de Vries, Paul Gulacy and Dan Davis.

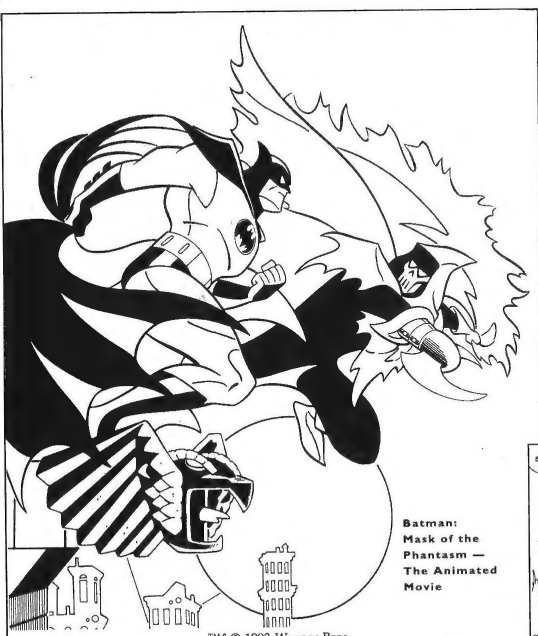
The Mark himself is lifted from the pages of *Dark Horse Comics* by Mike Barr and Brad Rayder, and placed into a four issue mini-series while Mike Baron, Neil Vokes and Jay Geldhof bring back Judah Maccabee (from *Nexus*) in the one-shot *Hammer of God: Pentathlon*.

Moving to Valiant, but staying with Dark Horse (and Mike Baron), we cross over with the highly anticipated two issue *Magnus: Robot Fighter/Nexus*. Baron is joined by accomplished illustrator Steve Rude and inker Gary Martin on this latest Valiant/Dark Horse collaboration.

While you're at the Valiant shelf, check out *Bloodshot* #0, written and illustrated by Kevin Van Hook, inked by Dick Giordano, with cover by Joe Quesada. The issue digs into Bloodshot's beginnings, including his first fateful encounter with the Eternal Warrior.

Malibu opens up a few doors with their first Ultraverse crossover story entitled "Break Thru". This event covers all Ultraverse titles and includes two bookends written by the founding Ultraverse writers, pencilled by George Perez and inked by John Lowe. The creative teamwork reflects the plot which attempts to solidify the continuity of the line and further define the world of the Ultraverse characters.

Defiant becomes interactive with the second issue of *The Good Guys*. Seven lucky winners of The Good Guys Casting Call Contest appear in this issue to face off against the Plasm-born Mulchmorg. The appearance of Glory (a.k.a. Mrs. J from *Warriors of Plasm*) also makes this issue the first Defiant crossover. In addition, take a scan at *Warriors of Plasm* #5, which introduces Prudence who co-stars in Chris Claremont's



Batman: Mask of the Phantasm — The Animated Movie

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upcoming Defiant series, *Prudence & Caution*.

Topps offers up *Bill: The Galactic Hero* from Harry Harrison's popular science fiction series, and *Zorro* #0, a special edition of the November release 16 page bonus book featuring pin-ups of new villains from the upcoming *Zorro* series.

Finally, a list of published product to peruse: the newly formed Blackball Comics releases. *Monster Massacre* with talents including Kevin O'Neill, James O' Barr, Kevin Eastman, Simon Bisley and Keith Giffen, and Giffen's *Trencher Bites X-Mas Holiday Blowout;* from Matt Groening's Simpsons, Bongo Comics dishes out *Bartman* and *Radioactive Man; Evil Ernie* #0 by Chaos Comics introduces Crush, "The Evil Ernie Killer"; the origin of Zen is in Entity's *Zen Intergalactic Ninja New Color Special* #0; Sky Comics releases their second title, *Blood and Roses;* Majestic opens up their universe with *Legacy* #1; Now Comics gets nostalgic with *Black Beauty Special* #1, a look at the Golden Age Green Hornet; Viz presents three new titles, *Ranma 1/2: Part III, Mermaid Forest* and *Silent Mobius: Part V;* and Warp Graphics explores the waterworld of the WaveDancer with *Elfquest: WaveDancers*.

On a final note, consider a holiday gift in the form of *The Family of Woodstock Fantasy Benefit Calendar*. Assembled by Jim Starlin and distributed by Defiant Comics, the calendar will contain never before seen full color artwork by John Byrne, Tom Grindberg, Jeffrey Jones, Mike Kaluta, Angel Medina, Mike Ploog, Tom Raney, Marc Silvestri, Walt Simonson, Charles Vess, Barry Windsor-Smith, Bernie Wrightson and Starlin himself. All profits from the calendar will go to the Family of Woodstock, a New York State charity that provides essential services such as shelters and clothing for people less fortunate than ourselves. Check your stores for this Christmas stocking filler.

More picks next month when we enter the holiday festivities.

Magnus Robot Fighter/Nexus
Magnus ™&© 1993 Voyager Comm/Western Publishing, Nexus ™&© 1993 Dark Horse Comics

"BLACK WATER" CONCLUDES IN

NINJAK #2

WRITTEN BY
MARK MORETTI
ART BY
JOE QUESADA
AND
JIMMY PALMIOTTI

COMING IN DECEMBER

VALIANT

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THE COMING OF MARVELS

by Neil A. Hansen

Have you ever wondered what it would be like to live in the Marvel universe, - witness the coming of the original Human Torch or the wedding of Reed and Sue Richards of the Fantastic Four?

In answering this question, the combined talents of editor Marc McLaurin, writer Kurt Busiek and painter Alex Ross have created a new four issue limited series entitled *Marvels*, due out in November.

> *"Marvels is essentially a novel in comic book format," said writer Kurt Busiek, "about the life of an ordinary man whose life is affected by living in a world where all this incredible stuff happens."*

The idea originated with Alex Ross, whose comic book credits included Now Comics' *Terminator: The Burning Earth* and Marvel/Epic's *Hellraiser* as well as an unpublished piece for Marvel's cancelled science fiction anthology, *Open Space*.

"I'm not relatively all that new," said Ross. "I've been working freelance in comics for four years now. I've been doing jobs on and off for the past year. The last year has been my first year of doing comics full time."

Ross' original idea was an anthology series of painted short stories featuring Marvel superheroes.

"After my bad experience with Now Comics and the fact that *Open Space* fell through," Ross explained, "I took a year off from pursuing any comics work. I wanted to put together a proposal. I was inspired to create something more or less based around a recreation of *Marvel Comics* #1 [the first comic book Marvel ever produced back in 1939]. I took off a year to produce several pages of art, a 12 page retelling of the origin of the Human Torch [which has recently been published in *Marvel Age* magazine, Marvel's promotional/informational magazine]."

"The proposal idea I had originally was nothing more than an anthology of short stories," continued Ross, "I was proposing a *Hellraiser* format for Marvel's characters, and they didn't want it."

"Alex's samples," explained *Marvels* editor Marc McLaurin, who also edits Marvel's Razorline titles created by horror novelist Clive Barker, "had beautiful renderings of the key characters he wanted to work with. It started out with Alex saying, 'I really love these characters. I would love to do them in painted stories and make them real.' I asked, 'How do you want to do this? Would you like to write the stories?' He didn't feel comfortable writing."

Ross suggested Kurt Busiek, his former editor on *Open Space*, and a long time scripter in his own right, as the writer.

"I knew Alex Ross from previous contact when I was the editor of *Open Space*," Busiek said. "He had contacted me because when I was an editor, I paid him. I was still working at Marvel as a freelance writer so maybe I was [Alex's] best door back into the industry. We kicked around some ideas, and didn't get anywhere until after Marc McLaurin had seen the sample art that Alex had done and said, 'My God! This is gorgeous! What is this? Is this a project? Is this something we can do?' Alex said, 'Kurt and I kicked around some ideas. Would you like to see a proposal?' Marc said, 'Yeah,' and we had to come up with a proposal."

Busiek explained the process for setting up a saleable proposal.

"Basically, with a proposal for anything you start with the broader picture," said Busiek, "and get further into detail so that theoretically, a paragraph into the proposal, the editor will know what it's about. If he's interested, he'll keep reading. You'll flesh out the basic idea. Then, you'll describe the characters. Then, you'll describe the plot and so on and so forth. I've seen proposals that are a page and a half long. I've written some proposals that are thirty pages long, but it's got to be enough to communicate what the book is about, enough to say to the editor and publisher, this will sell."

Through Busiek and Ross, *Marvels* would embark on a different approach to comic book storytelling, doing the story not from the hero's point of view, but from the frame of reference of the ordinary human being who would be affected by the events in the Marvel universe.

"The basic key that I try to keep with," McLaurin explained, "is it's an insider's view of what it would be like to live in the Marvel universe, a world where giants are real, where gods walk the earth, where things happen. That's the key to the Marvel universe in the first place."

Previous to *Marvels*, Busiek had written one-shot stories through the eyes

MARVELS ™ & © Marvel Entertainment Group, 1993

of ordinary people.

"I did a story in an *Avengers Annual*," said Busiek, "where we saw the Avengers through the eyes of a ten year old kid who was a big fan of the Avengers. This was the day they came to his small town in Iowa. He got to be tangentially involved in an Avengers story. I also did a story for *Marvel Superheroes* told through the eyes of a motorpool employee."

The viewpoint character of *Marvels* is Phil Sheldon, a news photographer in the 1930s. Representing the "everyman", Sheldon grows and evolves through the span of the series.

"We needed a storyline that took a span of many years," Busiek said, "because Alex wanted to do the original Human Torch. We thought of getting the reporter involved, and the idea of using the reporter to represent the ordinary guy on the street. The shorthand I've developed about it in the last year is that Stan Lee and Jack Kirby's big change in comics was to communicate the emotion of what it was like to be a superhero. What Alex and I are doing is to communicate the emotional feeling of what it would be like to be there."

"It's about [Phil] as a person in this Marvels world," added McLaurin, "and how he thinks about these things that are going on around him. Over half on the story is about his life."

"*Marvels* is essentially a novel in comic book format," continued Busiek, "about the life of an ordinary man whose life is affected by living in a world where all this incredible stuff happens."

To write a story with a scope as large as the Marvel universe, Busiek had to find sources for the original comics that these events occurred.

"Microcolor has a lot of Golden Age Marvel comics on microfiche," said Busiek. "I bought a microfiche reader. I bought some of [Microcolor's] sets, and I borrowed a whole bunch from Jeff Gelb and Andrew Pepoy, the inker. For the first issue, I went through every available Marvel comic that featured contemporary stuff – everything between *Marvel Comics* #1 and the second clash between the Human Torch and Sub-Mariner. In working out the plot, I figure out where the starting point is, and read everything, taking notes on what would be public stuff."

After Busiek works out the story, he writes it full script, going into detail with characters, actions and locations in each panel for Ross to illustrate. After McLaurin approves the material, Ross works on the painting

"I do rough layouts of how I want my pages to look beforehand," Ross said. "From those, I pull together whatever reference that I'm going to need About everybody who knows me makes it into the comic at some point. I have my regular models, and then I need to do a lot of reference from magazines and sources that the story actually will refer to. That involves going to the library a lot. It's a hell of a lot of research. Then I go to a stage where I do twelve pencils for the twelve pages that I'm doing for that month. I take a week and a half to do that. The rest of the month is filled out with painting those twelve pages."

The Marvels Story

When the series opens in *Marvels* #1, the beginning of Phil Sheldon's experiences with the Marvels begin.

"He's a neophyte news photographer," said McLaurin. "He's looking for his big break, going from story to story with his camera. It's around World War II. He wants to go overseas to cover the war. He happens to be on hand at this big news conference when Professor Horton unveils the original Human Torch. [Phil thinks] that's got to be a robot or a mannequin. [When Phil realizes the Torch is real,] he sees this thing as a coming of a new age, and he doesn't want it to happen. In a lot of ways, it parallels World War II because World War II was in a lot of ways the end of an age of innocence. His life is paralleled by the fact that he wants to get married. [However,] when he sees the Human Torch born, when he sees Sub-Mariner appear, when he sees the birth of Captain America, he sees all these amazing things happening around him – the Human Torch and Sub-Mariner fighting each other and World War II is happening – he says this is not an age to get married and have kids. There's too much uncertainty. The story becomes as much about these other events as it is about his life. He comes to a decision at the end of that which parallels events that happened in the Marvel universe. It is a history, but it's also a personal history."

Marvels #2 moves ahead many years to the point where the Avengers have already been formed with the return of Captain America.

"Phil is a lot of years older," recounted McLaurin. "He's married and has kids. He sees all these events around him, and is amazed by them still."

The second issue also covers the contrasts between the adulation of the Avengers and the hatred of the mutant X-Men.

"Mutants are not seen as superheroes," McLaurin said. "They are specifically described as the next step in humanity. They are described as the people who will take over the world. If someone goes up to you and says, 'They are superior to you. His kids will eventually replace your kids, then your kids won't matter.' It's a very frightening concept. As it's phrased in the book: 'They're going to kick the dirt on our graves.'"

Phil Sheldon will join the growing anti-mutant sentiment.

"After hearing that the X-Men have attacked an innocent window washer," McLaurin noted, "Phil becomes one of the guys in the mad crowd. It's a really weird scene because if you know the X-Men, you know they save the guy. [Phil is] one of the guys who picks up a brick and throws it at Iceman. That's a perspective you don't often see. [As a result,] Phil sees the superheroes as advanced humans. He sees the mutants as something else."

The coming of Galactus and the Silver Surfer is relived in the third issue.

"Phil becomes one of the media experts on superheroes," said McLaurin. "In doing that research, he feels like he knows them, and they can do anything, but he still feels like they are human, like they are somehow connected, very personally attached. Three events happen. They happen simultaneously, close enough to his mind to prophesize Judgement Day."

The events that occur are: the flooding of the Eastern Seaboard by Attuma and the filling of the sky with fire and rock by the Watcher to prevent the appearance of Galactus. These events

connect to the three signs of judgement day: earth, fire and water.

"All of a sudden, Galactus is here," McLaurin said. "Everybody's sure it's the end of the world. Part of this story echoing Phil's life, is saying he's getting so involved with his career that he loses sight of [his family] completely. Stuff like this gives the story its heart."

The Fantastic Four save the day with the public not knowing exactly how. According to McLaurin, Phil now believes the superhero can do anything. Unfortunately, the story for *Marvels* #4 is titled "The Day She Died".

"[It] focuses on the death of Gwen Stacy," McLaurin revealed. "In the course of this story, he learns about the fallibility of the superhuman. He sets out to prove Spider-Man's innocence with the death of Captain Stacy [Gwen's father]. He follows the story through until the death of Gwen Stacy which, in effect, breaks him and crushes him because, of course, Spider-Man is going to save her. When investigating Captain Stacy's death, he gets to know Gwen Stacy pretty well, this girl wronged by Spider-Man. Gwen is starting to change her attitude about Spider-Man because he didn't kill her father. Having that kind of important article would do something for Spider-Man, and he'd show J. Jonah Jameson wrong [in his attitude about Spider-Man]. The story climaxes with the death of Gwen Stacy and how that affects Phil and his attitude towards the Marvels. It brings us to a new age of Marvels."

Drawing *Marvels* #4 gave Alex Ross some childhood memories.

"[I was hooked on comic books] as soon as I saw Spider-Man on the *Electric Company* when I was little. My mom bought me *Spidey Super Stories*. My inspiration was to be Spider-Man, my second inspiration was to draw Spider-Man. That pretty much stuck. I knew I wanted to do comics since I was four."

However, this was Ross' first shot at illustrating Spider-Man as well as many of his other favorite characters, and he wanted to make sure he did the best job possible.

"There's a lot of trepidation," said Ross. "I may not have another chance to do them. I've got to do them as well as I possibly can because I don't have any more time to go back in and develop it, so I've got to do my complete take on the character in one shot."

Despite all the positive feelings, as well as blood, sweat and tears, from the creators of *Marvels*, the price tag of $5.95 may deter readers from buying the title.

"Editorially, we're not the ones that make the decisions," McLaurin said. "I think Alex's work stands alone and speaks for itself. I think it's the only thing like this. The thing that boosted the price tag was something that came out of left field. When I was doing promotional copies for this book, I color xeroxed the original pages and the cover. After the cover art, I color xeroxed the logo on a sheet of acetate with the black logo on it. You could lift the acetate with the logo. Alex and Kurt saw this and said, 'This is really cool. Can you print it like this?' [Marvel] checked into it, and found out they could."

As a result, *Marvels* will have a unique acetate cover with logo that can be opened to reveal the cover art in all its glory underneath.

MARVELS ™ & © Marvel Entertainment Group, 1993

MARVELS ™ & © Marvel Entertainment Group, 1993

Marvels 2: Cops and Robbers

Betting on the success of *Marvels*, Marvel will be producing *Marvels 2: Cops and Robbers* teaming Busiek with a new illustrator, Tristan Shane.

"He's not very well known at this point," commented Ross, "but, neither was I. He did the second half of that *Hellraiser* that I did. He's really sharp. I figured the least they could do is get somebody to make me look good in comparison. Somebody that really sucks. Put him on the sequel and I'll come out a hell of a lot better."

In *Marvels 2*, Phil Sheldon, though he will be seen, is not the main impetus of the story. "The story is told through the perspective of two brothers," said McLaurin. "Their parents are killed as a result of a conflict between superheroes and supervillains. The two kids see this differently. One of them sees it as 'the villians must be stopped'. The other one says these villains wouldn't exist if it weren't for the heroes. In a way, these heroes are more to blame than the villains. Out of that comes two characters who will sort of act as parentheses for the Marvel universe. One is going to become a henchman of HYDRA, the Red Skull and the Hellfire Club. [The other] becomes a cop and later an agent for SHIELD. Both will interact with the heroes from human perspectives, but on both sides of the law."

The grittier heroes that appear in *Marvels 2* include: Ghost Rider, Punisher, Wolverine, Dark Phoenix and Daredevil.

Finally, Busiek said of his experience working on such a huge project like *Marvels*, "I'm having a great time doing the research. It's terrific to have an excuse to read all those old Marvel comics and see how they all fit together. This is the most challenging and difficult writing I've ever done and in most ways, it's the best writing I've ever done. It's also excruciating because I can't make anything up. I can make up the details of Phil's life, but I can't say, 'I need the Fantastic Four to do this.' I'm limited to what the Fantastic Four did do.

"It's like writing a historical novel that intertwines with biography. I'm not writing about some guy at Gettysburg. I'm writing about a guy who's at Gettysburg who is affected by everything that happened at Gettysburg."

"Writer's Block"

by Marv Wolfman

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Shadows of the Big Bang: Milestone

by Neil A. Hansen & Louis Porter, Jr.

What comics company has street gangs, unwed mothers, attorneys from other planets and inventors as heroes fighting for truth, justice and most of all, survival, in the most dangerous municipality in the world? If you guessed Milestone Media, chances are you have already read their titles which feature minority heroes as the protagonists. As a result, the Milestone crusaders have taken the world by storm.

Milestone began with four men, Denys Cowan, Derek Dingle, Michael Davis and Dwayne McDuffie and a different vision of where comics could go. Cowan came from comics as a penciller of *Deathlok*, *The Question* and *Batman*. Before working for Milestone, Dingle edited and wrote for magazines like *Black Enterprise* and *Money*. McDuffie worked as a comics writer and editor working on *Deathlok* and *Damage Control*. Finally, Davis arrived from the world of illustration.

"Denys [Cowan] and Derek [Dingle] are childhood friends," said Milestone editor-in-chief Dwayne McDuffie. "When they were kids, they used to draw comic books together. Derek taught Denys to draw as a child. They split up over the years, but both of them retained their interest in comics. Denys was at his studio with a bunch of early black comics artists in the '70s, and they tried to do Milestone. They put together a bunch of characters, and they approached DC and Marvel. Marvel took them. [The characters] ended up taking a radically different form than what they had intended, in some cases as white characters, in some cases as more stereotypical characters."

"About four years ago," McDuffie continued, "I first met Denys on *Deathlok*. We did a couple of things together, and we both clicked. He said, 'I'm working on this thing. Would you be interested in meeting with me?' I met Michael and Derek, who caught up with Denys again when *Black Enterprise* did a story on comic book artists, so [Derek and Denys] hooked back up."

Dingle is president of the new Milestone Media company handling the business side. Cowan became Milestone's creative director. Cowan also visually designed the vast majority of the characters, and is consulted on story direction. Davis directs special projects, and is the director of talent development. Lastly, McDuffie, in his function as editor-in-chief oversees all editorial and is responsible for the continuity of the characters. However, the creativity, according to McDuffie, is the key to any potential success.

Icon ™ & © Milestone Media, 1993

"Basically, the idea was creatively driven," said McDuffie. "It was a bunch of guys who knew what they were going to do, and tried to do it the way that gave them the most control. We sat down; we created a universe."

They created a Milestone bible which described not only the characters' histories, but details and history of the surrounding urban environment. Running approximately 400 pages, the bible would set up what would be known as the Dakota universe.

"We talked about the guiding principles of the kinds of stuff we were going to do which was always simply to try and update what Stan [Lee] and Jack [Kirby] did," McDuffie explained. "We all know how superhero comics work. What if we take that formula and plant it firmly into contemporary society. That's what they did. Everybody looks back at that stuff and follows as the formula. If you look at a lot of comics today, they follow the formula aspects of it, but they're forgetting the world has changed in the last thirty years. All we did was say, 'Let's keep the world as grounded as we can, put the fantasy elements back in that and then, it gets to be magical again.'"

Moving full steam ahead, the men of Milestone took the concepts up to DC to take advantage of their wider distribution system.

"We approached DC and said, we want to publish comic books," related McDuffie. "They looked at our bible and said, 'We want to publish these comic books. We want to buy these comic books from you.' We said, 'Naaahh! We don't want to do that, but we want to do some kind of deal.' Paul Levitz [from DC], Derek, Denys, myself, and a

Xombi ™ & © Milestone Media, 1993

Xombi ™ & © Milestone Media, 1993

couple of business people at DC worked for a long time to come up with a structure that would make us both happy."

In the agreement, Milestone provides the books, and DC provides the printing, marketing and distribution.

"The structure that we've got gives us total ownership of the characters," commented McDuffie, "and a distribution the likes of which a company this size – there are eleven of us – has no right to be in every comic book store in America. The cool thing is we get racked right next to *Superman* and *Batman*."

McDuffie believes the control over the characters is highly essential for their unique focus.

"I think that by being contemporary," said McDuffie, "and by having our stories character based - it's not Hardware, it's Curtis – we can attract a lot of people that wouldn't ordinarily be attracted to a superhero thing. I bought *Amazing Spider-Man* every month for ten years because I wanted to see what happened to Peter and his friends. It was cool that the Vulture was coming back, but what was interesting to me was, would he have enough money to have his motorcycle? Because I cared about Peter, I wanted to see Spider-Man win."

Despite the fact that the creators are African-American and most of the characters emphasized are minorities, McDuffie doesn't think that Milestone comics are "black comics."

"People write fiction about themselves," McDuffie stated. "The four initial creators were black males so we write about black males. I identified with Spider-Man. I never identified with Luke Cage. I didn't understand him. He didn't make sense to me. Spider-Man/Peter Parker was this kid in high school who couldn't get dates, wore glasses and was good at science. Secretly he was cool which I hoped I was. That was where the identification comes in. White people see Eddie Murphy movies; black people see James Bond movies. You identify with the character or the fantasy. There's going to be some initial resistance from certain people, but most of us are passed that."

"The biggest problem with how blacks have been portrayed in comics," continued McDuffie, "is any time you have one in a universe that's mostly white males, it's no longer a black person. It's black people. That's why it's so hard to write Wonder Woman. She can't be just Diana. She has to be all of womanhood. It's too much weight for anybody. It's certainly too much weight. By presenting a range of characters, we break that stereotypical idea that blacks are a monolith and women are a monolith. You break that by giving them a bunch of individuals. Static and Hardware will not act the same. We're doing that with all the other groups as we bring creators in."

To illustrate his point, McDuffie cited new character Xombi and the Blood Syndicate.

"Xombi is a Korean American," McDuffie explained. "I don't think we've see a full blooded Asian with his own comic before and we're pretty proud of that. That's why the Blood Syndicate was made up of people from several different minorities: Tech-9 is Puerto Rican; Fade is Dominican; Flashback is Dominican; Third Rail is Korean; DMZ is unknown; Masquerade is Haitian; Wise Son is African; Brickhouse is Puerto Rican; and Boogie Man is Jewish."

In fact, Xombi is one of the major focuses for the Shadow War crossover this fall, which runs throughout the Milestone titles.

"Xombi is a scientist who's working with nanotechnology," revealed McDuffie. "He's almost killed. He uses nanobots to repair any injury to him and they won't stop. At that moment, he passes to the threshold of the bizarre. One of the premises in our universe is that there is magic in the world, but there is only magic once you see it, and once you see it, you can't get away from it. He gets pulled into the Shadow War."

The other new title Milestone premiers this fall is *Shadow Cabinet*, which McDuffie described as a different kind of team book.

"Shadow Cabinet is an organization of people," McDuffie disclosed, "many of whom have super powers, who have

decided for the rest of us what is the best thing for humanity. In secret for a few hundred years – they claim thousands – they have been intervening occasionally. A splinter group is formed, and both sides need to replenish their forces. They do that by trying to recruit all the super powered beings that have appeared in Dakota over the last three or four months of our story time. Both sides are trying to obtain a weapon that's directly linked to the origins of the Dakota universe."

(Both *Xombi* and *Shadow Cabinet* will begin their comics with zeroes, produced with a thicker paper stock to enhance their color process. According to McDuffie, the zeroes are not needed if you start purchasing with issue #1, but they do give background on the Shadow War. In addition, the books were originally intended for the summer, but when many publishers were creating new superhero universes, they decided to delay it until the fall.)

Heroes can be on different sides in this title, hinted McDuffie. "Icon and Rocket take different sides. Static picks one side, and then switches to the other."

Because Milestone has based their fantasy world in contemporary society, many issues receive widespread media attention. Rocket is the first unwed superheroine mother and receives a lot of press. "Again, we started this for creative reasons," reflected McDuffie. "The major reason I came on here is because there was stuff I always wanted to do, and there were four people telling me, 'No.' Now there isn't anyone telling me, 'No.' That's also the mandate the creators have. Wherever the story takes you, we're going to hold our head up and go there. Rocket was pregnant before the first issue of *Icon* came out in my first draft of *Paragon* [the original title for *Icon*]. She already had a one year old child when she met Paragon. I decided not to do that because it would be irresponsible. The point is I wasn't sitting around thinking we'd get a lot of media attention for that. All this stuff comes out of stories. We got a lot of press when Static got involved in a race riot between the black and Jewish communities. I don't sit there at the board and say, 'Ah, abortion. That ticks them off. Somebody call Dan Rather. We're doing abortion.'"

In Milestone's near future, there will be no crossovers with DC in spite of the relationship between the two companies.

"Nobody's thought of a good crossover with DC," McDuffie said, "but we think that for the first couple of years, we establish ourselves as a distinct identity. If we did *Hardware/Batman*, given the relative prominence of the two characters, it would be Batman guest starring this guy. I want to wait until people know who *they* are."

Nevertheless, mass media licensing is on its way so Milestone toys may be on their way. In the meantime, they will gain additional prominence through television on *The Fresh Prince of Bel Air* with posters on his wall of the heroes. After this, where will Milestone go from here?

"As far as books go," McDuffie concluded, "we aren't going to do any more books than are necessary. If that number is six, we won't do any more. We set a standard and intend to stick to it. We all have respect for the medium."

Hareware and all other characters ™ & © Milestone Media, 1993

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Congratulations to Johnathon Hull of MI who won the original pencil illustration by Bob Larkin, and Michael Wodrig of PA who won the original illustration by Phil Gascoine and Robyn Riggs from the C.V.Giveaway contest in issue #85.

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C.V.Mail

Dear Brian,

As a small fish in the big pond of comic book collecting, I felt compelled to write to you following my perusal of *CVM* #86.

I realize that you are only the messenger of bad tidings. However, I must raise my voice in defiance of the "big business" attitude among certain comic collectors.

I read, with both fascination and outright horror, Jerry Weist's report on the Sotheby's auctions. As an admittedly small-time collector, I was shocked, disheartened, and finally enraged by the reported prices that some of the comics garnered at the auctions. Of course, such actions are few and far between.... Thank God! The really obscene statement came from Weist himself, as quoted by Mars. Hansen and Porter in the article's introduction. Mr. Weist says that "Auction prices shouldn't be reflected in the market unless the same thing happens three times in a row." Now, are we (the general public who buy, read, and collect comics because we enjoy them) supposed to kowtow to the whims of a school of sharks at an auction feeding frenzy who buy comics to lock away in a vault.

In reading between Weist's lines, despite the article's gloom-and-doom data, one can see that the moral of the story is: auction prices need not affect market prices. But, does anyone out there in comicdom want to bet on that? Collectible comic prices are creeping ominously higher. Soon, Silver Age comics will be out of reach (except in reprints) for 99% of us. Golden Age comics already exceed many budgets.

We smalltime collectors will eventually be squeezed completely out of the market by the inflated prices these books fetch at such auctions. That will leave the cherished and honored heroes within these comics to suffer an ignoble end at the hands of money grubbing robber barons with an excess of liquid cash and a dearth of human spirit. Where the Penguin, Green Goblin, Thanos and Lex Luthor may have failed, our greatest champions will have been vanquished by the almighty dollar!

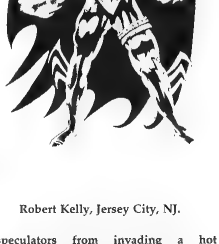
"Big business collecting" is killing our hobby. Keep comic collecting in the hands of those who love it, rather than those who merely profit from it.

Mournfully yours,
Gary E.J. Smith
Latrobe, PA

Dear Gary,

I received several letters on this topic, expressing concerns quite similar to yours; as yours was the most eloquent it was the one selected for publication. However, I really don't think the average collector has to worry about occurrences in the rarefied atmosphere of auction houses. How many times does an average collector even consider spending the type of money necessary to come up with an *Amazing Fantasy* #15? Let the rich guys outbid each other for the usually unobtainable big flashy books; we regular guys can spend our hard earned sheckels figuring out which of the newer books are going to skyrocket in value. There's just no way to keep speculators from invading a hot collectibles field; the best we can hope to do is ignore them and maybe they'll just go away. I say let the lazy hammerheads play all the reindeer games they want at auctions, the real collectors will keep on hunting for bargains in the shops and at shows. By this time next year, they'll probably all be collecting sports cards again, and we can forget all about them!

Middle Class Guy Bri



Robert Kelly, Jersey City, NJ.

Dear Brian,

Oh my God! What did Marvel do to Venom? Remember the good old days when the only thing on Eddie's brain was to eat Spider-Man's brains and suck the marrow out of his bones? Remember when he had about as many scruples as Carnage? These are the traits that made Venom the psychopath everybody knows and loves today!

So what's Marvel trying to do....make him a hero? Ugh!! Change is scary, isn't it? Well let's hope somebody at Marvel smartens up and gives Venom his old personality back, so maybe Spidey will have to be a little more careful while he's swinging around the neighborhood!

A Truly Diehard Venom Fan
Bob Stiglmeir
Buffalo, NY

Dear Bob,

The truly scary thing is that I seem to have acquired Venom's personality, and no matter what anyone may tell you brains don't exactly taste like chicken.

Symbiotic Brian

Dear Brian,

Hope you like my version of Venom; I did him on my off duty time at work. Our police force could use a few guys with Venom's unique capabilities.

As long as violence is part of our life in the 1990s, the comic market will reflect and capitalize on that trend. It's not right or wrong, it's just business. My experience with juvenile offenders doesn't show these new high shock comic styles causing their violent actions. The majority are poisoned by their parents lack of concern for their children's well-being and unfortunately, that has no simple solution.

Deputy George Rimel
Mikamar, FL

Dear Deputy George,

Once I got all the donut crumbs cleaned off your drawing it looked pretty good. (Sorry, but I couldn't resist the easy cop joke. I guess I'll always be a cheap dime store hood at heart.) Actually, your drawing, like hundreds of others, came in just a little too late to be considered for publication.

It's certainly refreshing to hear from an authority figure who's not trying to pin the blame for aberrant behavior on pop culture. Music, TV, movies and comics have long borne the brunt of old-fogey-reactionary-ultra-conservative finger pointing as the root of all evil in American society; it's obvious to any thinking individual that the behaviors displayed in our popular entertainment are symptoms, not the cause, of the diseases that are plaguing our country today. Censorship is endemic to our American ideals and freedoms, but it certainly seems like elements of our society would like to put a gag order on pop culture.

It's heartening to know that some members of the "establishment" still have the guts not to rely on easy scapegoats as the explanation for our problems. Thanks for your letter.

Wow. I feel like the teacher on *Beavis and Butthead*.
Mr. Liberal Guy Bri

Dear Bri,

I am a dreamer; that's why I love the fantasy I'm exposed to when I read comic books. I also love good art, and Tim Hildebrandt is, in my opinion, "The Master." Now, I've heard from a friend who went to a convention in Chicago (in July) that Tim is finally going to be doing a comic book. If I'm not mistaken the book will be called *Xenya*. I think this is incredible! I just can't wait! I am writing to you to see if you can help me. Do you know anything about it? Like, when it's coming out, who will publish it, and where can I find it?

I thank you in advance for any info you can give me.

Sincerely Yours,
Bridget

Brace Yourself Bridget,

You've come to the right place for the primo info. Greg and Tim Hildebrandt will indeed be working on a comic book called *Xenya*, coming from Sanctuary Press in January or February of next year. Just ask your local comic book dealer to order some, or reserve some in advance from that same comic shop.

We'll have more detailed information in our 1994 Preview issue (*CVM #90*), on this and other new releases.

In other *Xenya* related news *Triton: Comics Cards & Collectibles* Managing Editor Dean "Mackey" Sasso has been wearing his freebie *Xenya* tee shirt around the office for two weeks straight now. (It's kind of hard to see the picture on the shirt anymore because Dean dribbles more and more egg yolk on it everyday). We would be eternally grateful to Sanctuary Press if they sent Dean a clean tee-shirt.

As we find out more about this highly anticpated comic, we'll pass the news on to you.

Sick of the Egg Yolk Brian

Hey Brian,

Franklin Crunch and Munch cards are not numbered but there are six of them – Superheroes, Storm, Wolverine, Hulk, Cage and Spider-Man. I have multiple copies of all except Spider-Man. Here on the East Coast he's the scarcest. I have heard that the Superheroes card and the Wolverine card are scarce on the West Coast. Around here the ones to be found go for a buck apiece. So if any of your readers have Spider-Man or Cage, and want to trade, please encourage them to write to me. Thanks!

Connie Rodriguez
808-B Elliott Ave
Charlottesville,VA
22902

C.V. Mail Pick From: Scott M. Luis Brooklyn, NY

Dear Connie,

Thanks for the info on the Crunch and Munch cards. As promised, a *CVM Superman Special Memorial Issue* will be winging its way to you, via U.S. mail.

Crunchable Munchable Brian

Dear Brian,

I am a 14 year old avid comic book reader, and I enjoy reading *CVM* anytime I can get my hands on it. I agree with the letters concerning DC comics, and I think the writers at DC do a great job.

I love the Superman story and I get to the comic book shops as soon as they open to make sure I that I get a copy of the newest issue. I am also collecting the *Batman* "Knightfall" series and I love the new Batman; I love the new costume, attitude, and ways of handling situations. I have two questions:

1) I think the new Superman looked really cool with his long hair and black costume. Is there any particular reason he couldn't have stayed that way?

2) What is going to happen to the Man of Steel and Superboy?

Doug Sanders
Staten Island, NY

Dear Original Recipe,

You know, I thought the black costume was pretty groovy myself but, alack and alas, the powers that be at DC put the royal kibosh on the new look Supes. After all the hubbub, we got the same old guy back! Fortunately for us, Researcher Extraordinaire Louis the Psycho tells me the Man of Steel and Superboy will be getting their own series in January! I'm really happy, because I think the Steel character is the best idea to come out of DC in quite awhile.

Until next time, I'll be–
Waitin' By the Mailbox Bri

C.V.Funnies **by MOBRE**

...AND THEN I'M GONNA GET PATRICK STUART TO AUTOGRAPH MY STAR TREK COLLECTORS PLATE!
THE CAPTAIN KIRK PLATE HAS ALREADY DOUBLED IN VALUE!
A SHAME I ONLY BOUGHT THIRTY OF THEM!
WHAT A PAIR OF FREAKS! HOW CAN ANYONE BE SO FANATIC ABOUT STAR TREK?!
IT'S KINDA SCARY!
SAY- YOU WANNA COME OVER LATER AND PLAY GREEN LANTERN/GREEN ARROW?
NOPE. I'M GONNA SEE IF I CAN SPOT KRYPTON WITH MY TELESCOPE AGAIN TONIGHT.

C.V.Gallery

Raff Ienco
Hamilton, Ontario
Canada

THE DARK

NUMBER FIVE.

NAFTALI - LIDSTONE - GOSSETT - PÉREZ

ACERNO - CAMPANELLA - HOFF - GRAFE - DEMPSEY - ALLGEIER

Monthly from Continüm Comics.

FULL COLOR - MONTHLY - ONLY $1.95

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	SPAWN	17
2	GAMBIT	1
3	X-MEN	27
4	UNCANNY X-MEN	307
5	CYBERFORCE	1
6	WILDC.A.T.S.	5
7	X-MEN 2099	3
8	BATMAN	502
9	DETECTIVE COMICS	669
10	X-FORCE	29
11	SUPERMAN	84
12	ADVENTURES OF SUPERMAN	507
13	X-MEN UNLIMITED	3
14	VANGUARD	1
15	SUPERMAN: MAN OF STEEL	28
16	ACTION COMICS	694
17	WOLVERINE	76
18	TEAM YOUNGBLOOD	2
19	SAVAGE DRAGON	5
20	DARK DOMINION	1
21	PROPHET	2
22	VENOM: THE MADNESS	2
23	STORMWATCH	6
24	X-FACTOR	97
25	BRIGADE	6
26	BATMAN: SHADOW OF THE BAT	22
27	CODENAME: STRYKE FORCE	3
28	SOLAR, MAN OF THE ATOM	29
29	AMAZING SPIDER-MAN	384
30	LOBO	1
31	AVENGERS	369
32	CABLE	6
33	BLOODSTRIKE	7
34	WILDSTAR	3
35	WILDSTAR	4
36	SUPREME	7
37	SPIDER-MAN	41
38	STAR WARS: TALES OF THE JEDI	1
39	IMAGES OF SHADOWHAWK	2
40	HARBINGER	25
41	SPIDER-MAN 2099	14
42	WARRIORS OF PLASM	3
43	TUROK: DINOSAUR HUNTER	7
44	SUPERPATRIOT	3
45	SLUDGE	1
46	BLAZE	1
47	BLOODSHOT	12
48	SECOND LIFE OF DOCTOR MIRAGE	3
49	ROBIN	2
50	REN AND STIMPY	13
51	DAREDEVIL: MAN WITHOUT FEAR	3
52	SECRET WEAPONS	5
53	AVENGERS WEST COAST	101
54	X-O MANOWAR	24
55	NIGHT MAN	1
56	SPECTULAR SPIDER-MAN	207
57	WEB OF SPIDER-MAN	107
58	WOLVERINE/PUNISHER: DAMAGING EVID.	2
59	DAREDEVIL	323
60	GHOST RIDER	44
61	VORTEX	1
62	BATMAN: LEGENDS OF THE DARK KNIGHT	55
63	CATWOMAN	5
64	INCREDIBLE HULK	412
65	MAGNUS: ROBOT FIGHTER	32
66	ETERNAL WARRIOR	18
67	SHADOWMAN	21
68	H.A.R.D.CORPS	14

Spawn ™&© 1993 Todd McFarlane

RANK	TITLE	ISSUE #
69	RAI AND THE FUTURE FORCE	17
70	SILVER SURFER	87
71	X-MEN ADVENTURES	14
72	ARCHER AND ARMSTRONG	18
73	SANDMAN	56
74	DOOM 2099	12
75	THUNDERSTRIKE	3
76	PUNISHER 2099	11
77	TRIBE	4
78	EXCALIBUR	72
79	WOLVERINE: GLOBAL JEOPARDY	
80	PRIME	5
81	AQUAMAN: TIME AND TIDE	1
82	FANTASTIC FOUR	383
83	PROTOTYPE	3
84	MANTRA	4
85	HARDCASE	5
86	BATMAN: TWO FACE	1
87	CHILDRENS CRUSADE	1
88	STRANGERS	5
89	BLOODBATH	1
90	GHOST RIDER/BLAZE: SPIRITS OF VENGEANCE	17
91	FIREARM	2
92	FREEX	4
93	EXILES	3
94	JURASSIC PARK: RAPTOR	2
95	BLOODBATH	2
96	SOLUTION	2
97	LETHAL FOES OF SPIDER-MAN	4
98	SPIDER-WOMAN	2
99	X-MEN VS. DRACULA	1
100	BATMAN: TWO FACE	2

TOP 100

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All Characters ™&© 1993 Marvel Entertainment Group

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32	WILDSTAR	3

RANK	TITLE	ISSUE #
33	AVENGERS WEST COAST	101
34	CABLE	8
35	BLOODSTRIKE	7
36	IMAGES OF SHADOWHAWK	2
37	WILDSTAR	4
38	SUPREME	7
39	WARRIORS OF PLASM	3
40	SPIDER-MAN 2099	14
41	VALIANT VISION STARTER KIT	
42	HARBINGER	25
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97	SPIDER-WOMAN	41
98	MORBIUS	16
99	JURASSIC PARK: RAPTOR	2
100	THOR	469

C.V.MOVERS

Retailers From Across America, Canada and Abroad
Report on the State of the Market in Their Region

NORTH EAST

Steven Zuccaro
Zoovies Comics and Cards
Orangeburg,N.Y.

DC With his recent resurrection, Superman sales continue to be up, up, and away. Back issues are selling well, and all of the "Reign of Supermen" parts are in very high demand. After the huge success of "Knightfall", "Knightquest" has begun with slightly less buyer enthusiasm. Vertigo continues to sell very well, but only to a very select market. *Green Lantern* #46 has become a very hot back issue.

MARVEL *Sabretooth*, *X-Men*, *Venom*, and *Spider-Man* are about the hottest Marvel commodities these days. Everything else falls into the moderate to slow category. Marvel should not publish so many titles until they have enough artist/writer talent to make all books entertaining. It is sad to see so many of the classic Marvel heroes like Thor and Incredible Hulk doing so poorly with younger readers. On the positive side, *Daredevil: Man Without Fear*, *X-Men 2099* and *Thunderstrike* were all sellouts.

OTHER PUBLISHERS Image still tops the list, but their momentum is beginning to slow down. *Union*, however, sold a very large number of copies in a very short amount of time. Valiant's *Second Life of Doctor Mirage* flew off the shelves in no time. Harris' popularity is picking up, as *Vampirella* and the upcoming *Q-Unit* are on everybody's reserve list. Fans are finally beginning to warm up to Malibu's Ultraverse line, despite the poor sales. Defiant's *Warriors of Plasm* is a fresh concept, but the high cover price is scaring away younger readers.

Top Ten Comics

1. "Reign of Supermen"
2. X-Men
3. Spawn
4. Union
5. Amazing Spider-Man
6. Uncanny X-Men
7. Sabretooth
8. X-Men 2099
9. Daredevil: Man Without Fear
10. Deathmate

Top Five Cards

1. Marvel IV
2. Valiant Era
3. Marvel III
4. Plasm
5. DC Cosmic

DC We can't keep *Sword of Azrael*, *Vengeance of Bane*, Batman or Superman titles in stock. Did everyone under order on *Green Lantern* #46? We ordered equal amount of *Superman* #82 and *Green Lantern* #46 and sold out in one day. We acquired additional copies of each on Saturday and sold out by Monday. Vertigo is still moving well, especially *Sandman*, *Hellblazer*, and *Jonah Hex*. We need a zillion *Legends of the Dark Knight* #50. "Knightquest" is white hot. *Justice League Taskforce* was under ordered and will be a tough book later on. Milestone continues to attract new readers.

MARVEL *Daredevil: Man Without Fear* by Frank Miller?! A mega script and new costume have awakened this once slow title. Subscription requests have increased from 18 to 87 in one month. *X-Men 2099* was a sellout. *Wolverine* #75 and anything related to it will disappear from the shelves. Marvel UK is slow. *Barbie* out sells *Tekworld*. Sleepwalker is in a coma. Everyone must read *Ren and Stimpy*.

OTHER PUBLISHERS *Image* #0? Wetworks? Extreme lateness severely hurt sales of all the Image titles except *Spawn*. Jim Shooter's *Warriors of Plasm* stands head and shoulders above the rest. The free press Marvel is giving to Defiant with their childish lawsuits is helping push this book even more. Watch out for *Dark Dominion* #1 and *Good Guys* #1. Valiant sales are leading all other independents as a whole with *X-O Manowar* leading the pack. Back issue sales are astounding. Our recent purchase of 15 #1-#6 sets of *X-O Manowar* sold out in two weeks.

Top Ten Comics
NOT SUBMITTED

Top Five Cards
NOT SUBMITTED

SOUTH EAST

Don Bettis
Haley's Comics
Johnson City, TN

NORTH CENTRAL

Jim Collins
JC's Comic Stop
Toledo,OH

DC The "Reign of Supermen" storyline got new life when they brought Clark Kent back in *Action Comics* #689. The sales were climbing up to *Superman* #82, which sold out in nine days. *Green Lantern* #46 sold out as well within two days. "Knightfall" pushed up Batman sales up to where they were for the first movie. *Batman* #500 sold and is still selling remarkably well and has helped Batman back issue sales. *Flash*, *Justice League America*, and related Justice League titles are doing brisk sales. Vertigo does well if the readers realize the line is geared to their interest.

MARVEL *Infinity Crusade* died this summer, not to mention the annuals. The X-books continue to dominate sales with *Uncanny X-Men* #304, *X-Men* #25, and *Wolverine* #75. burning hot right now. The Spider-books are consistent each month. *Fantastic Four* is now a force to be reckoned with. The Avengers titles and Midnight Sons books are holding their own. *Daredevil* is now one of the hottest selling books.

OTHER PUBLISHERS *Comics' Greatest World* has been on a seesaw effect this summer. *Next Men* has lost a share of

their readers this summer due to the glut. *Turok: Dinosaur Hunter* leads the pack for Valiant.*Warriors of Plasm* #1 sold over a 100 copies, but issue #2 is a complete bomb. *Spawn* is number #1 in both new and back issues. *Images of Shadowhawk* was a bomb *Savage Dragon* started with a lot of steam, then lost it.

Top Ten Comics

1. X Men
2. Uncanny X-Men
3. Spawn
4. Superman titles
5. Wolverine
6 Batman
7. Amazing Spider-Man
8. Incredible Hulk
9. Detective Comics
10. Daredevil

Top Five Cards

NOT SUBMITTED

SOUTH CENTRAL

Benjamin Biggs
Bigg Comics
Lafayette, LA

DC The Superman and Batman crossovers sold like crazy, but only Superman sales have held up since. Batman sales are dropping to pre "Knightfall" levels. Vertigo is nothing short of amazing. *The Extremist*, *Black Orchid* and *Jonah Hex: Two Gun Mojo* have done well.

MARVEL Unfortunately, the quality of most of these new titles have not matched their numbers. Marvel UK is not presenting anything new to readers, Razorline has yet to find an audience, and Epic, with the exception of *Sachs & Violens*, has turned out to be a major disappointment. *Daredevil: Man Without Fear* has been fantastic. Miller writes Daredevil better then anyone. *Sabretooth* and *Deadpool* have sold out. The holographic covers for the X-books were well done, but their lateness hurt sales.

OTHER PUBLISHERS Image sales have dropped across the board. This is directly related to their lateness and perceived inability of the company to put out more than a few issues of any title. Malibu's Ultraverse is selling well. Valiant sales are still depressed and most other independent are holding their own.

Top Ten Comics

1. Spawn
2. X-Men
3. Uncanny X-Men
4. Wolverine
5 X-Men 2099
6. Sabretooth
7 Deadpool
8. Daredevil: Man Without Fear
9. "Knightfall"
10. "Reign of Supermen"

Top Five Cards

NOT SUBMITTED

NORTH WEST

Don Riordan
Future Dreams
Portland, OR

DC Superman is back and the sales of the new issues have started to slide. There is some nice storytelling in these titles that people are missing. There hasn't been a weak Vertigo title yet. *Legionnaires* does well for us because it's just plain fun. *Sword of Azrael* and *Batman* #497 have the highest demand. A back issue treasure is the *Demon* limited series by Matt Wagner. *Catwoman* has gotten off to a good start.

MARVEL *Daredevil: The Man Without Fear* has sparked interest in the early Miller *Daredevil* issues *Wolverine* specials have been selling below average. Perhaps too many pens in the plots. X-titles have stalled. *Sabretooth* looks good and sells medium. Marvel needs a round of thanks for offering the high priced gimmick covers as an option. Now the customer gets a choice to buy an issue with or without a gimmick cover.

OTHER PUBLISHERS *Spawn* is still on top. Many people are commenting that they are enjoying the Malibu Ultraverse titles. Supply is short on these so I expect the prices to rise. *Cerebus* continues to do well. Back issues of *Faust* and *Bone* do not stay in stock. The *Sin City Trade Paperback* moves well and will do even better when the new *Sin City* title starts.

ADDITIONAL COMMENTS Pogs are not selling. Has anyone ever played this game? Check out five new titles a week and encourage a friend to discover a title that you have really enjoyed. They will thank you for it.

Top Ten Comics

1 X-Men
2. Uncanny X-Men
3. Spawn
4. Action Comics
5. Sandman
6. Swamp Thing
7. Superman
8. "Knightfall"
9. Sword of Azrael
10. Spider-Man

Top Five cards

1. Marvel Series IV
2. X-Men II
3. Marvel Masterpieces
4. Bernie Wrightson
5. Star Wars Galaxy

SOUTH WEST

Jennifer Eckhardt-Schreiber
All About Comics and Books
Phoenix, AZ

DC Superman and Batman, need I say more? These two are selling like crazy. Milestone books have finally found their niche, and the upcoming crossover may boost sales. Vertigo continues to do well, with *Sandman* their top seller. *Jonah Hex: Two Gun Mojo* is a pleasant surprise as one of the top sellers. Elseworlds have always sold well, and *Superman: Speeding Bullets* is no exception. This may be the best Elseworlds since *Batman: Red Rain*.

MARVEL X-titles sales are steady, but would have been better if they shipped on time. *Magneto* #0 was a great success. The Avengers/X-Men crossover and *Wolverine* #75 are the most awaited books. The 2099 line has slowed down, but *X-Men 2099* gave it a slight boost. The UK line is on a steady decline, and even *Death's Head II* is not helping it out. Razorline is picking up in sales. Epic finally has a winner with *Sachs & Violens*. This one sold out the first week.

OTHER PUBLISHERS The vote is still out on whether Image's consolidation will help or hurt them in the long run. *WildC.A.T.S.* and *Spawn* are the most popular titles here. Valiant has definitely cooled. The investors have finally left them for the newest "hot" book from the list. *Warrior's of Plasm* was not hot at all. *Comics' Greatest World* and *Predator* are still doing well here. Ultraverse is still maintaining its heat.

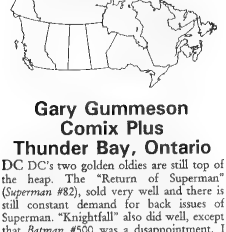
Top Ten Comics

1. Superman

2. Batman
3. Any Ultraverse
4. Magneto #0
5. Any X-Books
6. Superman: Speeding Bullets
7. X-Men 2099
8. Avengers West Coast
9. Comics' Greatest World
10. Street Fighter

Top Five Cards
NOT SUBMITTED

CANADA



Gary Gummeson
Comix Plus
Thunder Bay, Ontario

DC DC's two golden oldies are still top of the heap. The "Return of Superman" (*Superman* #82), sold very well and there is still constant demand for back issues of Superman. "Knightfall" also did well, except that *Batman* #500 was a disappointment. I guess someone has to die to really sell a comic book. "Knightquest" is off to a good start as is *Catwoman*, and surprise *Jonah Hex: Two Gun Mojo*!

MARVEL *Venom* has cooled down some but his appearances are still in demand. Marvel's hottest two series are *Ren and Stimpy* and *Daredevil*. I can't keep any *Ren and Stimpy* on the shelves. Both "Fall From Grace" and *Daredevil: Man without Fear* books are in demand. All the *Death's Head II* spin offs should be put to rest as should dead titles like *Sleepwalker*, *Quasar*, and *Moon Knight*.

OTHER PUBLISHERS There isn't much excitement in the independents. *Warriors of Plasm*, Ultraverse, *Comics' Greatest World* and *Predator* sell average. What does sell for independents? The only thing selling here are Valiant and Image back issues, with majority being Valiant.

Top Ten Comics

1. Spawn
2. Venom
3. X-Men
4. Ren & Stimpy
5. Uncanny X-Men
6. Spider-Man 2099
7. Spider-Man
8. "Knightquest"
9. Superman titles
10. Other Image titles

Top Five Cards

1. Return of Superman
2. Star Trek Masterpieces
3. Masterpieces Collection
4. Marvel IV
5. Kiss Card

INTERNATIONAL

Zoe Hawton
Top 10 Comics
Soho, London
England

DC DC continues to steal the market share as Superman returns taking customers completely by surprise. "Knightfall" was cunningly split in two directions and some of the readers are starting to get tired, although new books still sell through with *Vengeance of Bane* and *Sword of Azrael* still in demand. The Flash gets athlete's foot, and Black Canary get's a run in her stockings. DC can't put a foot wrong with its Vertigo titles. New titles are big hits with *The Extremist* and *The Phantom Stranger*.

MARVEL Marvel is recoiling after DC's onslaught of surprises, with revamps the order of the day. While Daredevil falls from grace (again) and has a costume change, Wolverine loses his backbone and the Stretchy one is blown away by Doom, all resulting in increased sales. *Daredevil: Man Without Fear* was a big hit with high expectations for the rest of the series. Initial sales from *X-Men 2099* are promising, although Spidey and Doom are the only other real 2099 sellers at the moment. Stephen Platt was ushered in through the back door in *Moon Knight*; consequently #55 was snapped up by speculators and dealers - is he the new Todd McFarlane?

OTHER PUBLISHERS *Deathmate* did not live up to the hype at all!!! Valiant's peak was reached a little while ago and stores have been besieged by speculators wishing to dump their collections. The summer explosion from Continuity, Dark Horse and Malibu has left dust settling with Ultraverse the winner. After the Plasm binder "allocation", customers feel resentment for Jim Shooter. With Ditko pulling out of Defiant, doubts are being raised about its future.

Top Ten Comics

1. "Reign of Supermen"
2. "Knightfall"
3. Spawn
4. X-Men titles
5. Vertigo titles
6. Spider-Man
7. Venom
8. Daredevil
9. Daredevil:Man Without Fear
10. Ren & Stimpy

Top Five Cards
NOT SUBMITTED

CVM's Staff of Regional Reporters

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•Steven Zuccaro-Zoovies Comics & Cards, Orangeburg,N Y.
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Abel, Jack . . . JA
Abell, Dusty . . . DAb
Adams, Art . . . AAd
Adams, Neal . . . NA
Adcox, Stephen . . . SA
Adkins, Dan . . . DA
Adlard, Charlie . . . CAd
Albrecht, Jeff . . . JAl
Alcala, Alfredo . . . AA
Allbaster, Jo . . . JoA
Anderson, Brent . . . BA
Anderson, Murphy . . . MA
Andriola, Alfred . . . AlA
Andru, Ross . . . RA
Aparo, Jim . . . JAp
Argonas, Sergio . . . SA
Asha, Edd . . . EA
Austin, Terry . . . TA
Avison, Al . . . AAv
Ayers, Dick . . . DAy
Badger, Mark . . . **MBg**
Bagley, Mark . . . MBg
Bailey, Jim . . . JBa
Bailey, Bernard . . . BBa
Baker, Kyle . . . KB
Baker, Matt . . . MB
Balent, Jim . . . JBa
Barks, Carl . . . CB
Barreto, Ed . . . EB
Barras, John . . . DBs
Barry, Dan . . . DBa
Battlefield, D. . . . DB
Beauvais, Dennis . . . DB
Beck, C.C. . . . CCB
Beeston, John . . . JBe
Belardinelli, M. . . . MBe
Bell, Bob Boze . . . BBB
Bellamy, Craig . . . CBe
Biggs, Geoffrey . . . GB
Binder, Jack . . . JaB
Bingham, Jerry . . . JBi
Biro, Charles . . . CBi
Bisley, Simon . . . SBs
Bissette, Stephen . . . SBi
Blasco, Jesus . . . JBl
Blevins, Brent . . . BBl
Blum, Alex . . . AB
Bode, Vaughn . . . VB
Bogdanove, Jon . . . JBg
Bolland, Brian . . . BrB
Bolle, Frank . . . FBe
Bolton, John . . . JBo
Bond, Philip . . . PBd
Boring, Wayne . . . WB
Bossart, William . . . WmB
Boxell, Tim . . . TB
Braithwaite, Doug . . . DBw
Breeding, Brett' . . . BBr
Brewster, Aren . . . ABr
Breyfogle, Norm . . . NBy
Brister, Dick . . . DBr
Bright, Mark . . . MBr
Brigman, June . . . JBr
Broderick, Pat . . . PB
Brothers, Hernandez . . . HB
Browne, Dick . . . DkB
Brunner, Frank . . . FB
Buckler, Rich . . . RB
Budget, Greg . . . GBu
Bugro, Carl . . . CBu
Burns, John . . . JBn
Burns, Robert . . . RBu
Burroughs, W. . . . WBu
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Buscema, Sal . . . SB
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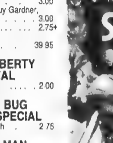

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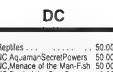

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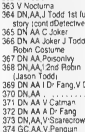

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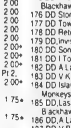

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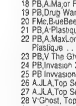

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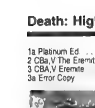

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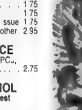

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3 V Patrick . . . 1.95+

FLASH

105 CI,O-Flash,I'Mirror Master . . . 2,100.00
106 CI,I&O,Gorilla Grodd, O Pied Piper . . . 675.00
107 CI,A Grodd . . . 350.00
108 CI,A Grodd . . . 250.00
109 CI,A Mirror Master . . . 310.00

110 CI MA,I Kid Flash, Weather Wizard . . . 625.00+
111 CI,A/Kid Flash,The invasion Of the Cloud Creatures . . . 180.00
112 CI,I&O Elongated Man, A Kid Flash . . . 205.00
113 CI,I&O:Tridoslar . . . 200.00
114 CI,A Captain Cold . . . 156.00

STORM WATCH
Image Comics (1993)
Jim Lee's Storm Watch, comic promo in Stormwatch #0 1.00

SUPERGIRL
Topps (1983, Movie)
Set 44 stickers/cards 10.00

SUPER HERO STICKERS
Philadelphia Gum (1967, Comic)
Set 55 stickers 350.00
Sticker 7.00

SUPERMAN
Gum Inc. (1940) (R145)
Set 72 cards 3,500.00
#1-Superman 50.00
#2-48, each 30.00
#49-71 rare, each 75.00
#72 Superman vs Torpedo . 120.00
WTM Inc. (1984) Reprint
Set 72 Cards 17.00

SUPERMAN
Topps (1966, TV)
Back variat ons
1. White sticker(s)
2. Orange w/Copyr ght below text,
3. Orange w/1966 copyright on side
& "Watch Superman on T V " on bottom
Set: 66 cards (B&W photos) 160.00
Card #1 Krypton is Doomed 5.00
Card #66 Harmless Blow 5.00
Card 3.50
Wrapper 15.00

SUPERMAN IN THE JUNGLE
Topps (1968)
Set: 66 cards (list each) . . 2,700.00
Card 40.00

SUPERMAN THE MOVIE
Topps (1978, Movie)
Series 1.
Set: 77 cards/12 stickers . . . 20.00
Pack: 10 cards, 1 sticker . 1.50
Series 2.
Set: 88 cards/14 stickers . . 25.00
Pack: 2.50

SUPERMAN
Drakes Cakes (1979)
Set: 24 cards 75.00
Card 3.50

SUPERMAN II
Topps (1981, Movie)
Set: 88 cards/22 stickers . . . 17.00
Pack: 11 cards, 1 sticker . . 1.50

SUPERMAN III
Topps (1983, Movie)
Set: 99 cards/22 st kers . . . 17.00
Pack: 10 cards, 1 sticker . . 1.50

TALES FROM THE CRYPT
Cards (1993, TV & Comic)
Set: 110 cards 12.50
Hologrames, each 7.00
Tekchrome (Crypt Keeper) . . 12.00

TEENAGE MUTANT NINJA TURTLES-CARTOON
Topps (1989)
Set: 88 cards/11 stickers
(Lime green border) 15.00
Super Glossy set in collector's box, with 22 bonus cards . 25.00
SERIES II Topps (1990)
Set: 88 cards/11 stickers . . . 10.00
Hologrames, set of 4 . . . . . 10.00

TEENAGE MUTANT NINJA TURTLES-Movie Cards
Topps (1990)
Set: 132 cards/11 stickers
(Hot ng bottom border) 12.50
Collector s Set. 132 cards
in box 15.00

TEENAGE MUTANT NINJA TURTLES-II THE SECRET OF THE OOZE
Topps (1991, Movie)
Set: 99 cards/11 stickers
(red border, green ooze) 10.00

TEENAGE MUTANT NINJA TURTLES-MOVIE III
Topps (1993, Movie)
Set: 88 cards, 11 st ckers . . 10.00

TERMINATOR 2: Judgment Day
Impel (1991, Movie)
Set in collector's box, with 1 special card and 1 hologram 40.00
Set: 140 cards, 10 offer cards 15.00
Hologram Schwarzenegger 30.00

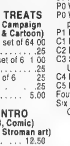
TICK TEST SET
NEC Press (1992, Comic)
Set: 32 cards + 4 full color cards
Limited to 4,000 numb sets12.00

TODD McFARLANE
TRADING CARDS
Comic Images (1989, Comic)
Set: 45 cards 12.00

TODD McFARLANE II
Comic Image (1990, Comic)
Set: 45 cards 12.00

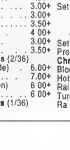
TRADING CARD TREATS
National Safe Kids Campaign
Impel (1991, Comic & Cartoon)
Marvel Super Heroes, set of 64 00
Archie, set of 6 . . . . . 2.25
Universal Monsters, set of 6 1.00
Widget, set of 6 25
Inspector Gadget, set of 6 25
Nintendo, set of 6 . . . . . 2.25
Set: All 38 cards 5.00

TRIBE: THE INTRO
Press Pass (1993, Comic)
(Larry Johnson/Todd Stroman art)
Set: 90 cards 12.50
Prism cards (1/12)
P1 Blindspot . . . . . 7.00+
P2 Rosary . . . . . 7.00+
P3 Hannibal Rosalyn and the Manji . . . . . 7.00+
P4 Alcol . . . . . 7.00+
P5 Fly, Girl . . . . . 7.00+



HOLOGRAMS

UNCANNY X-MEN
Impel (1992, Comic)
Jim Lee art
Set: 100 cards 18.00
Tin box set (7,500 made) 55.00
Unlisted common cards 15 to .40
#38 Bishop 75



THERMOFOIL
Thermofoil cards (1/36)
1 Ditto 11.00
2 Lord Deus Dem.hie . . . 11.00
3 Front 11.00
4 Steel Pulse 11.00
5 (Contest, you name him) 11.00
Promo Cards, 1-4, set 4.00
(Hannibal, Rosalyn, Lord Deus Demnhie promo(Wizard) . 1.00
Hannibal comic card 1.00

ULTRAVERSE
SkyBox (1993, Comic)
Set: 100 Cards 12.50
Bonus Rookie Cards (7/36)
R1 Prime (Hector) . . . . . 4.00+
R2 Exiles (Hector) . . . . . 3.00+
R3 Hardcase (JJu) . . . . . 4.00+
R4 Warstrike (JJu) . . . . . 3.00+
R5 Slayer (JJu) . . . . . 3.00+
R6 Freex (Kipper) . . . . . 3.50+
R7 Prototype (JJu) . . . . . 4.00+
R8 Zp-Zap (JJu) . . . . . 3.00+
R9 Mantra (JJu) . . . . . 3.50+
Ultimate Rookie Cards (2/36)
S1 The Night Man (Rude) . . 6.00+
S2 Sludge (BWS) . . . . . 7.00+
S3 Bash Bros (Simpson) . . 6.00+
S4 Solution (Calleraa) . . . 6.00+
Ultraverse Ultra Cards (1/36)

Screen 14.00

UNIVERSAL STUDIOS MONSTERS
Pizza Hut (1992)
Holograms + logo cards
Dracula 6.00
Frankenstein 6.00
Wolfman 6.00

VALIANT ERA, THE
Upper Deck (1993, Comic)
Set: 120 Cards 15.00
Pack: 8 cards 1.50
SP1 The Art of Joe Quesada 45.00+
First Appearances
FA1 Shadowman 10.00
FA2 H.A.R.D. Corps 10.00
FA3 Tohru Nakadai 42nd Rai 10.00
FA4 Tekla 10.00
FA5 Toyo Harada 10.00
FA6 Ivar, The Timewalker . . 10.00
FA7 Turok 10.00
FA8 Master Darque 10.00
FA9 Bloodshot 10.00
Unseen Art
U1 (BL art) . . . . . 8.00+
U2 (Tom Artis & Ralph Reese art) 7.00
U3 (BWS art) . . . . . 10.00+
U4 (DL/BL art) 7.00
U5 (Ralph "Rags" Morales art) 7.00
U6 (WS art) . . . . . 10.00+
U7 (Turrok vs. T-Rex) . . . 8.00+
U8 (AA/Colletta art) 7.00
U9 (RL/BL art) 7.00
Turok & X-O Manowar promo card (BS/RL art) 9.00
Set: 6? Pyramid promo cards for ComicCon 1993 . . . . . 10.00+

VORTEX COMICS
Topps/Dark Horse (1993, Comic)
Division 13 promo card 1.50

WILDC.A.T.S
Topps (1993, Comic)
Set: 100 cards, (no card #68, 2 diff. card #68) 12.50
Prism Cards, 6 diff., each 10.00
Promo card, (JLe) 3.50
0 promo card (JLe) 3.50
0 Red promo card 30.00
Promo sheet ("Coming Nov. 92") (JLe art) 6.00

WILDSTAR
Promo card (Arens Mag) . . . . . 50+
Promo (Zipper #1) . . . . . 1.50+

WILLIAM STOUT LOST WORLDS
Comic Images (1993, art)
Set: 90 cards 12.50
Chromium Cards 6 diff.,ea 10.00
Promo Card 3.50

WIZARD PRISM CARDS
Wizard (1992-Comic)
1 *Spawn* (Wizard #11) 4.00
2 *Spawn* (gold) 25.00
3 *Shadow Hawk* (W z #12) . . . 6.00
4 *Shadow Hawk* (gold) 20.00
5 *Savage Dragon* (W z #13) . . 4.00
6 *Savage Dragon* (gold) 20.00
4 Image Jam (Wiz Spec) . . . 2.00
4 Image Jam (gold) 15.00
5 Image Jam 2 (Wiz Spec) . . 2.00
5 Image Jam 2 (gold) 15.00
6 *Cyber Force* (Wiz #14) . . . 4.00
6 *Cyber Force* (gold) 15.00
7 *Wildc.A.T.S* (Wiz #15) . . . 4.00
7 *Wildc.A.T.S* (gold) 15.00
7 *Wildc.A.T.S* (red foil) . . . 10.00
8 *Wetworks* (Wiz #16) 4.00
8 *Wetworks* (gold) 15.00
9a *Santa the Barbarian* (#17) . 4.00
9a *Santa the Barbarian* (gold) 15.00
9b *Holly Daye* (Wiz #17) . . . 4.00
9b *Holly Daye* (gold) 20.00
9c) *Santa Todd* (Wiz #17) . . 7.00
(9c) *Santa Todd* (gold) 15.00
Second Series
Wizard (1993, Comic)
The Spirit (Wiz Top100) . . . 3.50
The Spirit (gold) 13.00
The Spirit Autographed 75.00
Superman Tribute (silver) . . . 5.00
Superman Tribute (gold) . . . 15.00
X-Men Turn Thirty card 2.00
X-Men Turn Thirty (gold) . . . 15.00
0 *Youngblood* (gold) 25.00

25th Anniv. Pog (gold) 10.00
Image comics
1 *Piff* (Wiz #18) 3.50
1 *Piff* (gold) 15.00
2 *The Maxx* (Wiz #19) 3.50
2 *The Maxx* (gold) 15.00
2 *The Maxx* (Australia) 10.00
3 *Youngblood* (Wiz.#20) 3.50
3 *Youngblood* (gold) 15.00
4 *Youngblood* (Away Team) . . 10.00
4 *StormWatch* (Wiz #21) 3.50
4 *StormWatch* (gold) 15.00
5 *Supreme* (Wiz #22) 3.50
5 *Supreme* (gold) 15.00
6 *Battlestorm* (Wiz #23) 3.50
6 *Battlestorm* (gold) 15.00
7 *Shaman's Tears* (Wiz.#24) . 3.50
7 *Shaman's Tears* (gold) . . . 3.50
8 *Shadowhawk* (Wiz #25) . . . 3.50
8 *Shadowhawk* (gold) 13.50
9a *Shadowhawk* (unmasked) . 3.50
9 *Stryke Force* (Wiz #26) . . . 3.50
9 *Stryke Force* (gold) 13.50

WOLVERINE
(Marvel Cards III)
Comic Images (1988, Comic)
Set: 50 cards 14.00

WOLVERINE: FROM THEN 'TIL NOW
Comic Images (1991, Comic)
Set: 45 cards 12.00

WOLVERINE: FROM THEN 'TIL NOW II
Comic Images (1992, Comic)
Set: 90 cards 12.00
Prizm Promo card 5.00
Prism Cards, 6 diff each . . . 12.00

X-CUTIONER'S SONG
X-Men/X-Force/X-Factor comics
Skybox (1992)
Set: 12 cards 15.00

X-FORCE
From X-Force #1 Comics
Impel (1991, Comic)
X-1 to X-5 Set 12.00

X-FORCE
"THE BEGINNING OF THE END"
Comic Images (1991, Comic)
Set: 90 cards (RLd art) . . . 24.00

X-MEN
Comic Images (1991, Comic)
Set: 90 cards 15.00

X-MEN II
SkyBox (1993, Comic)
Set: 100 cards 17.50
Holograms
H-1 Cable 11.00
H-2 Magneto 10.00
H-3 Storm 9.00
H-X Wolverine **3-D** 80.00
Gold Foil-Stamped: 30 Years
G-1 Cable 7.00
G-2 Cyclops 5.00
G-3 Juggernaut 5.00
G-4 Magneto 6.00
G-5 Professor X 5.00
G-6 Rogue 6.00
G-7 The Sentinels 5.00
G-8 Storm 5.00
G-9 Wolverine 7.00
Juggernaut Prototype card . . 4.00

YOUNGBLOOD
Comic Images (1992, Comic)
(Rob Liefeld art)
Set: 90 Cards 13.00
Prism Cards, 6 diff., each . . 12.00
Comic Promo Cards (RLd art)
0 Youngblood 1.50
1 Shaft 1.50
2 Bedrock 1.50

ZEN INTERGALACTIC NINJA
Maxx Cards (1993)
Chromium Promo card (SK art) 5.00+
Zen #0 promo, brush green . . 3.00
Zen #0 promo, light purple . 3.00

ZOMBIE WAR
Fantaco (1992, Comic)
(Charles Lang art)
Set: 45 cards, boxed 12.50

All card prices listed are for *Near Mint* condition.

BATMAN
(Unauthorized)

Batman, in cape 4.00
Batman & Batgirl on Batcycle 4.00
Batman & Batgirl & Gargoyle 4.00
Batman in cape running 4.00
Batman & Robin in triangle, w/ large checker pattern 5.00
Batman & Robin on small checker pattern 5.00
Batman & Joker 5.00
Batman, cape logo 3.00
Batman, swinging on rope 4.00
Batsymbol 3.00
Penguin & Batman 4.50

BATMAN
(1992)

Stickers are numbered (Authorized)

1 Batman leaping 2.50
2 "Batman" 2.50
3 Batman in front of Batsigna 2.50
4 "Batman" 2.50
5 Bat symbol on yellow 2.00
6 Batman batarang & symbo 2.50
7 Batman, fighting Ninja 2.50

BATMAN: ANIMATED
(1993)

Stickers are numbered (Authorized)

1 Logo 2.00
2 Catwoman 3.50
3 Batman 2.00
4 The Riddler 2.00
5 Batman, on hang-glider 2.00
6 The Penguin 2.00
7 Batman, leaping 2.00
8 The Joker 2.50

BATMAN RETURNS
(1992)

(Stickers are numbered) (Authorized)

1 "Batman Returns" 3.00
2 Catwoman, cat & moon 4.50
3 "The Penguin" 3.00
4 Batman, standing 3.00
5 "Catwoman" 4.50
6 Batmobile 3.00
7 Batman, leaping down 3.00
8 Bat symbol/blue background 2.00
9 Batman shows fist 3.00
10 Bat symbol/red background 2.00
11 Batman/Catwoman fighting 3.50
12 Penguin 3.00
13 "Batman Returns" 3.00
14 "Catwoman" 4.50
15 "The Penguin" with umbrella 3.00
16 Batman, Keaton face 3.00

MARVEL SUPERHEROES
Unauth. copies of Impel's cards

Archangel 3.50
Black Panther 4.50
Captain America 3.50
Captain America (Motorcycle) 3.50
Cyclops 3.50
Daredevil 4.50
Hulk, Grey 4.50
Hulk, Green 3.50
Human Torch 4.50
Iceman 3.50
Phoenix 3.50
Storm 3.50
Sub-Mariner 4.00
The Thing 3.50
Wolverine 4.50

MARVEL SUPERHEROES II
(Stickers without prism like surface.)

Bishop 2.00
Cable 2.00
Gambit 2.00
Ghost Rider 2.50
The Gray Hulk 2.00
Green Hulk vs. Gray Hulk 2.00
The Punisher 2.00
Shatterstar 2.50
Silver Surfer & Wolverine 2.00
Spider-Man 3.00
Storm 2.00
Wolverine 2.00

MONSTER MOVIES
An American Werewolf in London 1.50
The Blob 1.50
The Brain 1.50
Creepshow 1.50
Critters 2 . . . . . 1.50
Freakshow 1.50
Freddy 1.50
Freddy Krueger, square card 1.50
Freddy Krueger (cut out) 1.50
Friday the 13th 1.50
Friday the 13th Part VI: Jason Takes Manhattan 1.50
The Gate 1.50
Halloween 1.50
Halloween 4 . . . . . 1.50
Headhunter 1.50
Hitcher 1.50
Here Lies Betelgeuse 1.50
House 1.50
The Howling 1.50
Jason Mask (cut out) 1.50
Memorial Valley Massacre 1.50
Monkey Shines, An Experiment in Fear 1.50
Nightbreed 1.50
Night of the Demons 1.50
Nightmare 5 . . . . . 1.50
A Nightmare on Elm Street . . . 1.50
A Nightmare on Elm Street, Dead, Part II 1.50
Scarecrows 1.50
Skull, in bandana (cut out) 1.50
Slaughter High 1.50
Sleepaway Camp III 1.50
Texas Chainsaw Massacre 3 Leatherface 1.50
Vamp 1.50
Zombie Nightmare 1.50

The Dream Master 1.50
A Nightmare on Elm Street 5, Dream Child 1.50
Nightmares 1.50
Phantasm II 1.50
Phantom of the Mall, Eric's Revenge 1.50
Psycho 1.50
Puppet Master 1.50

SUPER-HEROES
Punisher 1.50
Spider-Man 1.50
Superman 1.75
Wolverine, full body 1.50
Wolverine, face & claws 1.75

Cut-Out Images

Batman 1.50
Four Logos 1.50
Ghost Rider 1.50
Punisher 1.50
Spider-Man 1.50

X-MEN
Unauth. copies of Impel's cards.

Beast (#1) 3.00
Bishop (#38) 3.50
Colossus (#26) 3.00
Cyclops (#17) 3.00
Excalibur (#75) 3.00
Jean Grey (#24) 3.50
Imperial Guard (#37) 3.00
Jubilee (#29) 3.50
Sabretooth (#32) 3.50
Storm (#14) 3.00
Wolverine (#2) 3.00
X-Men (#71) 3.00

COMICS CARDS COLLECTORS!

This is the last regular listing of trading cards in *Comics Values Monthly*. Look for a greatly expanded card listing in *TRITON: Comics Cards & Collectibles* starting in early November!

Our card listing in *Triton* will cover **every** comic related trading card we can find anywhere, not just in a pack, with individual listings of all promo cards and all prism, hologram, chromium or other special cards. Plus, we will list the **artist(s)** for each card possible.

Comics Values Monthly has always had the largest and most comprehensive monthly listing of comic books anywhere. We will use the six pages previously devoted to cards to make our comics coverage even better. *Triton* will cover **everything else** sold in your favorite comic store. *Triton* is not just another non-sport card magazine – far from it!

In addition to a huge comic, fantasy and entertainment card listing, *Triton* will have articles and interviews on other comic superhero products such as **original art, action figures, pins, pogs, posters, models, role-playing & video games**.

The spectacular first issue of *Triton* comes bagged with **three** exclusive *Daredevil* cards by John Romita Sr. & Jr. In addition, subscribers get **both** of our *Sachs & Violens* promo cards, given away (separately) at recent comics shows.

We also publish *Collectible Toys & Values*, the first and only monthly magazine for toy collectors. A lot of automotive, military, media and other cards are listed there which are not in *Triton*. If you like sports cards, we publish *Malloy's Sports Cards & Collectibles*. Also look for *Comics Values Annual* at your comic store now and *Comic Book Artists* in November.

The JOE KUBERT School

by A. Gregory Patterson

Continuing our series on comic art and related items, Comics Values Monthly *visits the* Joe Kubert School of Cartoon and Graphic Art, *where many aspiring cartoonists learn the fundamentals of comic art with the hope to eventually draw comic books as a career.*

What was originally a theoretical idea, based on a lifetime of experience in his selected profession, was implemented in the form of a school in 1976 by Joe Kubert and his wife Muriel Kubert. In addition to his own experience, Joe Kubert sought knowledge from intimates in his profession, those who are,and have been considered,top-echelon practitioners.

The theory became an actuality with the first group of students who were accepted for class that began in September, 1976. They numbered a total of 22.

Kubert has been drawing from the time he could hold a pencil, but his career began some 55 years ago, when his first work, lettering for the legendary Joe Simon and Jack Kirby, was published at the age of 12. His work appears both nationally and internationally. He has been editor, publisher, artist, writer, producer and creator of many periodicals and publications. His roster of strips include"Sgt. Rock", "Flash", "Tor", "Hawkman", "Winnie Winkle", "Tales of the Green Berets", along with hundreds of others. He has been the premier illustrator executing covers for DC Comics, as well as other publishers. Most recently, Kubert has been heavily involved with Marvel Comics' new Heavy Hitters line in which he produced his creator owned character, Tor, which also adorns the school masthead and logo as its mascot.

In his many years as a cartoonist/illustrator, Kubert has also applied himself to almost every area of cartoon graphics, as well as cinematic animation and computer generated graphics.

On the business side, Muriel Kubert, the school's administrator, is a graduate of Rider College and holds a Bachelor of Science degree in Business Administration.

The Joe Kubert School of Cartoon and Graphic Art is located in the relaxed setting of Dover, New Jersey, approximately one hour west of the mecca of the comic world, New York City.

Upon entering the Kubert School, a true fan stands in awe of the talent that has walked the halls. The main floor is decorated with works of original art by Kubert and graduates of the school. One can also see pieces of art hung in tribute to Kubert's contributions to the comic art field.

The school is the result of Joe Kubert's perception of a recognized need.

Photo by A. Gregory Patterson

The entrance to the Joe Kubert School.

Having been asked by many young and aspiring artists the means by which one may attain a position in the profession of cartoon graphics and illustration, and realizing the lack of any formal schools educating in this specific area, The Joe Kubert School was born.

The school started as a two-year school and in September, 1978, the courses of study were extended to three years. The school's attempt to instill professional acumen within a two year span was soon to be recognized as being too demanding. Presently, the three year course requires that a student be at his drawing board between eight and 10 hours a day.

Motivation and commitment are the prime factors for attending students to acquire the benefits the school offers. Ability (talent) alone does not answer the prerequisite for becoming a professional cartoonist or animator.

As a result of the school's continued growth, additional physical space was needed. In 1983, the former Dover High School building (containing almost 100,000 square feet) was purchased. It is located a mere two blocks from downtown Dover and houses a full gymnasium and a two-tiered auditorium, and the number of classrooms contained provide sufficient room for expansion.

The original building, dubbed the Mansion, in which classes were originally taught, now acts also as a students residence. It is a 23 room facility located on several acres of picturesque landscaping located approximately one mile from the current school in the low hills of Dover, New Jersey.

In 1980, The Joe Kubert School started a full program of Cinematic Animation. The procedure for a student who desires attending the program in Cinematic Animation is governed by a requirement to successfully complete the basic first year course in Cartoon Graphics, which includes a course in Basic Animation. With this foundation, a qualified student may then opt for the following two years in Cinematic Animation, if he or she is deemed acceptable for this course.

The school continues to join with publishers, artists and agencies in the field of cartooning in its quest to determine contemporary needs and qualitative requirements deemed necessary by the profession.

Photo by A. Gregory Patterson

Andy Kubert, artist of the X-Men, and Kubert School graduate.

The instructors are selected from the highest ranks of the profession. As a general rule, the instructors teach those courses in which they are involved professionally. The school may be compared to an ateller where an aspirant is selected for an internship program in which both master and intern learn from each other. The most effective measure by which the success of the Joe Kubert School's programs may be evaluated is the high job placement ratio of the school's graduates, and the recognition afforded Kubert School graduates throughout the profession of cartoon graphics.

Some of the school's most effective instructors are those students who have become professionals after graduation, and eventually return to teach on a part-time basis. Their ability to convey their knowledge is enhanced by their having experienced the same rigors and learning problems through which the present day students must pass. All of this helps in strengthening the administration's and instructors' dedication for every graduate student to be fully employed.

The school also serves as a workplace for Kubert, not only administratively, but also containing his studio, where he is working more now than in the past seventeen years. The school also plays home to the studios of his sons, Adam and Andy Kubert. Not only are Joe Kubert's sons graduates of their father's school, but so are artists like Rick Veitch (*Bratpack*), Art Thibert (*Cable*), Bart Sears (*Turok*), Steve Bissette (*Swamp Thing*) and Jim Balent (*Catwoman*).

In 1986, Comico, The Comic Book Company, instituted a scholarship fund program which awards two $1000.00 scholarships to two students who have completed their second year and are entering their third year. The awards are based on ability and need. The recipients are selected by the artist and the publisher.

Another $1000 scholarship is awarded each year in the name of Norman Maurer, a lifelong friend of Kubert's. Maurer was an outstanding cartoonist, writer, movie director and producer during his professional life. The student who receives this scholarship is selected by Joan Maurer.

Additional scholarships are also available from Dark Horse Comics and Comic Relief. These scholarships are awarded for the period of one year.

Finally, in 1993, Marvel Comics announced that they would award a three year scholarship, covering books, tuition and board, to the Joe Kubert School of Cartoon and Graphic Art. This scholarship would allow the recipient to attend the school for his entire education.

BUY TRITON

THE KUBERT COLLECTION

As an additional sidebar, A. Gregory Patterson reveals what it took to assemble The Kubert Collection auction.

It was a beautiful night last April 24 in Augusta, Georgia as Joe and Adam Kubert and I pushed ourselves from the dinner table at the Green Jacket Restaurant. It had been a busy day as most convention opening days are and we were just finishing up a great meal, specifically prime rib, the Jacket's specialty.

Our other dinner guests said their goodbyes and I drove the Kuberts to the hotel in which they were staying. Marvel artist Greg Adams was also along for the ride and after arriving at their (the Kuberts) rooms, talk soon turned to what was going on in the industry. Joe was curious if I had seen any implosion from the exorbitant amount of comic material that was currently being solicited from all of the various comic companies, while Greg Adams and Adam Kubert talked of their current projects.

At first, Joe wanted to go play racquetball, but I dissuaded him (it was almost one in the morning) and the talk turned back to comics. Joe asked how one would go about getting rid of their comics. I explained to him that individuals often brought entire collections into retail outlets and had store owners offer them an amount, less than published guide. If the offer was accepted, the store would then repackage the comics, price them and place them into their back issue stock. Joe asked several more questions and then I realized that he was speaking of his own comics. Our discussion continued with mutual brainstorming and before the night was over, it had basically been decided to put together a proposal that would create what has now been dubbed the Kubert Collection. Joe and Adam Kubert left Augusta, Georgia and returned to their native Dover, New Jersey on Sunday, April 25. Joe was back at the helm of the Kubert Art School and Adam was hard at work finishing his last issues of *Ghost Rider/Blaze: Spirits of Vengeance*, before beginning his new assignments on *Wolverine* and *X-Men 2099*, but they did not leave Augusta empty-handed. Before they left, had given Joe a pencilled version of what was shortly to become the final proposal for the Kubert Collection.

April quickly became June and I created the working documents pounding out the dotted i's and crossed t's on the Kubert proposal. A little fine tuning here and there, and all parties involved agreed that the Kubert Collection was a reality.

June turned into July and along with two employees, we journeyed to Dover, New Jersey to meet with Joe, Adam and Andy Kubert. It was our first trip to the school. When one thinks of all of the talent which has walked the halls and of the talent yet to come, it is easy to become overwhelmed.

After meeting Joe for breakfast at a small diner across the street from his school, he took us into the hidden recesses of the school and showed to us for the first time, a partial quantity of his comics. The large storage room was filled with boxes, long comic boxes and grocery sacks neatly taped and labeled. All Joe could say was that there were more at home. Being an avid collector, I couldn't wait to tear into the boxes to see what I could discover. For a week, Ben Rowe, BJ King, and I unpacked box after box after bag and inventoried the contents. And for that same week, Joe Kubert brought more and more boxes and bags from other storage areas and placed them on top of the mountainous amount of material that we already were becoming overwhelmed with.

I had to leave Dover and return to Augusta to check on my retail locations. I left with the knowledge that Ben and BJ would be having all the fun going through Joe's comics. No later than a week, and just prior to the Kubert's departing for the San Diego Comic Con, I returned to Dover only to find my employees besieged with even more comics from Joe. Upon my return and conversations with Adam and Andy, I discovered that Joe's collection was only a portion, for we had yet to compile either Adam or Andy's comics. For those reading this that don't understand, Joe has been working in comics since 1938, Adam has been working in comics since 1971 and Andy has been in the business since 1974, which amounts to a huge quantity of comics and original art. As this article is being written, the Kubert Collection is safely secured and Comics PLUS is hard at work putting together a catalog containing the contents of the Kubert Collection, which contains over 24,000 comics, trade paperbacks, hardback collections, a few toys and original artwork from the artistic Kubert family.

Comics PLUS is proud to present the Kubert Collection, which contains the combined comic collections of Joe, Adam and Andy Kubert. The Collection consists of the family's entire comic book collection and pieces of original artwork, some from early in Joe Kubert's career and some never before seen in public. This entire collection has been unattainable up until now.

The Kubert Collection will be placed on sale by auction on Saturday, November 6 at the Augusta/ Richmond County Civic Center and on general sale Sunday, November 7 during the Augusta Comics PLUS Expo II. Each item from the Kubert Collection will be authenticated with a certificate signed by Joe, Adam and Andy Kubert and each purchaser will be able to register their purchase with Comics PLUS. Joe, Adam and Andy Kubert will also be present during the Comics PLUS Expo to sign autographs and kick off the opening sale of their Collection. Any sales of the Collection after November 7, will be handled through Comics PLUS Mail Order Division.

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Nov 6 CT. Waterbury Central Connecticut Sportscard & Comic Book Bonanza. Ramada Inn Exit @5 I-84. 9-3. A:$2 N&F Promotions P (203)231-3305

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Nov 7 IL North Chicago. Cards & Comics. North Chicago Inn, 2315 Greenbay Rd, North Chicago, IL. 10-3 A $1. Jim Labasci P:(708) 336-9963

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Nov 7 RI Warwick. Toys, Comics, Cards Howard Johnsons Lodge, 20 Jefferson Blvd(exit 15 off I-95), Warwick, RI. 10-4. A:$1. Jonathan Scungio P·(401)944-8334

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Nov 13-14 Ga. Gainesville Legends Collector's Shows, Lakeshore Mall Washington St Sat.10-9,Sun 12-6 **A:FREE** Dana Pinkard P (706)234-8210

Nov 13-14 OH Mansfield. Comic Book & Clltcbls Show Fairhaven Hall, Richland Cntry Fairgrounds. Mansfield, OH Sat.10-5, Sun 10-4. A.one day $5, two days $8. Roger Price. P(419)526-0438

Nov 14 CT Danbury. Cards, Comics & Racing Collectibles Danbury Hilton Towers, 18 Old Ridgebury Rd, (Exit 2 I-84), Danbury, CT 10-4. A:$2. Donald Ellis P:(203)746-7531

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Nov 14 IL. Moline B&L Sports Cards& Comics. Highland Park Bowl. 23rd Ave.9-3. A $1 Bob Lake (309)786-8097.

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Nov 20 NC.Comic Book And Card Show, North Carolina Fairgrounds. Jim Graham Building. 9-5. A.N/A Ken Fields P:)919)772-5070

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Nov 20 NY Lynbrook. Sports Cards, Comics and Toys St Mary's K of C, 78 Hempstead Ave, Lynbrook NY 10-4 A $1. Paul P:(516)289-7398.

Nov 20 NY Queens (Howard Beach). Cards, Comics, Toys St.Helens School,8309 157th Ave, Howard Beach, Queens, NY. 10-5. **A:FREE.** Scotty O'Donnell P:(718)251-2075

Nov 20 NY White Plains. Great Westchester Teddy Bear & Doll Show Westchester County Center, int. of Central Ave. (Rte 100) & Tarrytown Rd. (Rte. 119)(exit 22 off Bronx River Pkwy), White Plains, NY. 10-5. P:(914)337-5998.

Nov 20 NY, New York. Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St NYC, NY. 10-4. A:$1. Kevin Mullarkey P.(212)289-6730.

Nov 20-21. FL Jacksonville. Comics and Non-Sports, Holiday Inn East, 5865 Arlington Expway, Jacksonville FL. 10-8, 10-5 A.$5 per day. P:(904)744-1985.

Nov 21 CA Buena Park. All Cards & Comics. Sequoia Athletic Club, 7530 Orangethorpe Ave, Buena Park CA. 10-4. A.$3 Derek M Borthwick. P.(818)913-4046

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Nov 21 NJ Montvale. Comics & Cards Show Montvale Ramada Inn, 100 Chestnut Ridge Rd, Montvale, NJ. 9:30-4. A:$2 Rob Contino P:(201)391-9080

Nov 21 NJ. Toms River Baseball & Comic Book Show Quality Inn, 115 Rte. 37 W. Toms River NJ 9:30-4 A $1.50 Ray Passanante P (908)929-3466

Nov 21 NY Bayshore. Toys, Comics & Baseball Cards Show. Masonic Temple, 2 Union Blvd. Bayshore, NY 10-4. **A:FREE.** Paddy Weiss. P:(516)669-4332

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Nov 21 NY Brooklyn. Cards & Comics Floyd Bennett Amer. Legion, 5601 Avenue N, Brooklyn, NY. 10-4. **A:FREE.** Tom Raffaele P:(718)241-0480

Nov 21 NY White Plains. Camileri Westchester Toy Soldier Sale & Show. Westchester County Center, int. of Central Ave (Rte 100) & Tarrytown Rd (Rte 119) (exit 22 off Bronx River Pkwy.), White Plains, NY. 10-5. A:$6 P: (914)337-5998.

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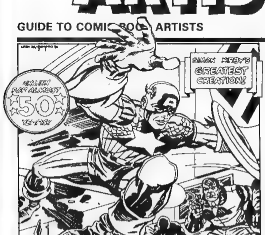
COMIC BOOK ARTISTS

GUIDE TO COMIC BOOK ARTISTS — Jack Kirby



Artist: Jack "King" Kirby
Birth Date: August 28, 1917
Birthplace: New York City, New York
Education: Self-taught
Positions Held: Penciller, inker, writer, animation designer, editor, painter, publisher
Current Work: *Secret City Saga*, *Teenagents*
Artistic Influences: Alex Raymond
Achievements in Comic Books. Where to start! Jack is "The King" of all comic books. Jack co-created Captain America with Joe Simon for Marvel, with Stan Lee he co-created Fantastic Four, Hulk, X-Men, Thor, Iron Man, Dr. Doom, Loki, Avengers, the return of Captain America, Machine Man, and Eternals; he also designed Spider-Man's costume for Marvel, with Joe Simon again. For DC, he created the Boy Commandos, the Newsboy Legion, Manhunter, Challengers of the Unknown and Sandman, by himself for DC he created the Fourth World Saga, which included the New Gods, the Forever People, Mr. Miracle, Darkseid. For Harvey with Joe Simon, Jack co-created Stuntman, Boy Explorers, and Boys' Ranch. He also created The Fly for Archie, the Fighting American for Prize, for Pacific he created Captain Victory, and for Topps the Secret City Saga. Any other character you are unsure of, it is safe to assume Jack had a hand in it. Jack has a comic book award named for him, called the Kirby Awards.
Biography: Jack, whose real name is Jacob Kurtzberg, started in newspaper pulps and newspaper strips. He worked for Fleischer Studios and the Eisner-Iger Studios in the 1930s. The rest of his career is basically creation, from the late 1930s till now in 1993. He also wrote the foreword to this book!

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GENE COLAN: THEN & NOW

Tomb of Dracula ©&™ 1993 Marvel Entertainment Group & *The Harrowers* ©&™ 1993 Clive Barker

Conducted by Neil Hansen

Equally at home drawing superheroes like Daredevil and Captain America, and supernatural titles like Tomb of Dracula *and* Night Force, *Gene Colan has been one of the most diversified pencillers in the comic book industry since he began his career in the 1940s. Today, he is reaching new heights of horror illustrating the Clive Barker/Marvel comic,* The Harrowers, *a series relating the adventures of a group whose mission is to retrieve souls meant to go to a higher plane from the depths of hell. In this interview, Colan presents his views on comic art from his early days to the present.*

CVM: Was it always your ambition to draw comic books? What appeal did you find when you started working on them?

Colan: When I was very young, about nine or ten, I started to do a script at home on 8" x 10" size lineless paper. I was always a big movie fan, and I got myself into a personal little adventure called "Jim Turner, American Spy." That's how it started. It was somewhere in the '30s when I started doing this thing. I did it to entertain myself. It was like going to the movies, because I could knock off those pages like nothing. They were very crude drawings; it was just my own little fantasy going. The more I did it, the fancier I got. It was always with pencil and never beyond that. Then I said, 'Maybe if I did it just a little bit bigger, bought a nickel pen, put some ink on the tip of it and started to do it up really great.' I did it that way. I did it pin-up size (the character himself) because after a while you get to believe these things. The character comes alive to you, and it was like a friend.

I was kind of a loner as a kid. I didn't have very many friends. I would play stickball in the streets and all that stuff, but I wasn't a mixer. I would tend, on sunny days, to stay in the house, draw and listen to classical music. When my mother would hear that, she'd kick my butt out into the streets and say, 'Come back at 5:30. Get out there and mix it up.' She was right, but that wasn't my thing. Drawing is really what I wanted to do; I didn't think beyond that. I would buy (in those days comics were 10 cents) my favorite books: *Mandrake the Magician, Radio Squad, G-Man* and *Katzenjammer Kids*. With *Katzenjammer Kids*, I would roar myself silly over that stuff. At one point, I even wanted to join forces with Walt Disney if I could. I sent him a letter with a little sample I was doing. I got a very polite letter back, with an embossed picture of Mickey Mouse at the top, that told me I should keep on practicing.

Eventually, it did lead me to DC the first time to try and get work. I figured whatever I saw in the comic book I could do, never realizing that what I saw in the comic book was just its printed form, very small format, never realizing how big the pages actually were. When I went up there, they sent an editor who said I had potential, but was nowhere near ready. I was 13 at the time. They sent out a board of Jack Kirby's, I think it was "Boy Commandos." I couldn't believe it! It was so perfectly done in pencil, and I thought I was doing pretty good until I saw this. I was ready to burn everything I had, myself included. They told me I should go to art school, and learn about anatomy. That was the last thing I wanted to hear about, about anatomy, learning and going back to school because I was not a school person.

I used Jack Kirby's work a lot as a starting point and worked on, but I had my favorites. I loved Milton Caniff. I loved the way he handled his shadow work. That's what really started me on shadows and heaviness. Although my style was never anything like his, I picked up from it. Whatever attracted me to his work, I used as a point to begin with. Then, Hal Foster with *Prince Valiant*. I was also attracted to real quality artists. My career started when Stan Lee gave me my first break, but I was told to go back to school, and I did. I hated it, but I did. I went back on the G.I. Bill.

I went back to the Art Student's League before the Army. In those days, they didn't have any special classes on comic book drawing, but I signed up with some of the best illustrators of that time One of them was Ken Riley, a realistic illustrator. He did a series for *Life* on the Civil War. He would show up maybe twice a week, but there wasn't that much attention given to him because he wasn't there that much. When he did show up, it was important to see him and get him to critique your work.

CVM: You worked during the '40s and '50s mainly on war, romance, science fiction and horror. When you reached the point where you were working for Marvel in its Silver Age heyday, what techniques did you apply from the previous material to the superhero genre, with heroes like Daredevil and Sub-Mariner?

Colan: I always treated everything very seriously. To me, it was like watching a Bette Davis/Humphrey Bogart movie, so I treated it that way. I would get my ideas (the lights and darks) from the screen. It always interested me how they could light up a room that was supposed to be in semi-darkness. To me, if you didn't have a flash camera, how could you light a room up? It was a matter of painting with light, and I would get my cues from that. I would watch the screen, and try to figure out the lights and darks, and imitate it with my work. I would take it seriously. I didn't draw anything from my earlier works, unless I did it subconsciously. I just wanted it to move, and I wanted to be as dynamic and dramatic as I could figure it out to be.

CVM: So cinema is a very big influence not only to the point of lights and darks, but to the juxtaposing of low angles and high angles, and in addition, constantly tilting panels?

Colan: Oh yes. I get a lot from Warner Brothers pictures. Most of the films I would see with Warner Brothers, there was always a rainy day. You didn't consider sunshine because everything they did was highly dramatic. I would even put that into the stories, and reflect the characters through mud puddles, through reflections in glass, whatever I could do to make it interesting. I got all that stuff from film.

CVM: You also visually set up your perspective and your vanishing point to guide you to the next panel...

Colan: ...To try and guide the eye into another panel so that each panel had meaning. It would flow into something else to lead the reader into what I wanted him to see, keeping in mind of course, that I didn't have a movie camera. But comics to me are like movies. They don't move, but they are a sequential form of art. One panel should have something to do with the next panel and so on, until you get them to where you want them to look. I must say I'm not really original at any of that. Harvey Kurtzman did a lot of that in his war books, where a person would be walking into each panel further and further into the distance. He might use four or five panels to tell that little ending where the sun comes up, and he disappears over the horizon line, but it takes four panels to show it. That was his way of moving the picture along. That was a very innovative thing. I use it; other artists use it. Anything I could do to make a reader think he was watching a movie.

Authenticity is very important to me. In the beginning, I didn't want to know about authenticity because it meant extra work. It meant looking up things, and I didn't want to do that. The more interested I became, the better the work looked. If I could put any of the characters into a New York setting, a setting in Washington or a setting in Boston, I would look up all the information I could find about those cities, and use the different landmarks as a way of placing the characters so the reader would say, 'I've seen that before. That looks like Radio City.' It makes them believe, like I want them to believe, that these people exist, and that they live there. These aren't made-up buildings or made-up streets; they exist. **CVM:** How long does it take you to lay out a page from the rough stage to finished pencils?

Colan: I never lay out a page. I lay it out in my mind, and break it down into panels, thinking this is what I want to do here, here and here. Then I just go ahead and do panel one, and finish it. I'll do panel two and finish it. I don't lay out the whole page. I've tried that a few times. I don't like that. It's kind of like doing it over twice.

CVM: It throws off the spontaneity?

Colan: Right; it throws off the spontaneity. I like to deal with each panel as it comes up. I have a vague idea of what I'm going to do in the next panel. It's never 100%, but it's vague. Just prior to getting to it, I know what I'm going to do in it. Sometimes, I'll sketch out something and it doesn't look right. I'll redo it. I won't leave the page until it's done to my satisfaction.

CVM: How many pages a day do you draw?

Colan: Around two. It's a long day though. It's not regular hours.

CVM: During and after *Daredevil*, you did *Tomb of Dracula* for a 70 issue run, and also in the mini-series in the '90s. Do you have a specific set thought pattern to whatever title you're doing? Daredevil will look different than Sub-Mariner who will look different than Dracula...

Colan: No. If I'm doing *Daredevil*, sometimes it turns out like a horror story because I'm always into shadows and blacks. Daredevil is a mysterious character, and he lends himself to that. Of course, they never tell me whether it's daylight or nighttime. If they left it up to me, most of the panels would be at night. I just think in terms like that. Sometimes, it's an unconscious thing on my part.

CVM: Do you feel that most comics writers understand the visual medium?

Colan: They know pretty much what they're doing, what they want to see. When I was much younger, I would feel that I had to, and I would try to give them everything they asked for. It doesn't always work out that way. In their mind, it's easy to put in, but there may not be enough room to put it in or it becomes too crowded when you actually do it. It's like taking a novel, and you want to transfer it to the screen. You can't do it just as it's written in the book. You have to have a screenwriter come along and adapt it for the screen. You have to take what the writer has written, and see if you can't do exactly as he has written it, but I don't do that anymore because what they write isn't always good. Sometimes, it's too much of a story, and there isn't enough action and that's what comics are about. It's about action. Some of the writers are capable of writing novels and not comics. You have to be able to visualize like an artist does how this thing will look.

--AFTER I ATTEND TO THE LONE WITNESS OF OUR LITTLE ALTERCATION!
NO! NNOOOOO!
THIS IS MAD--INSANE! THIS FOG--THE DIABOLICAL FIGURE CHASING ME--
IT'S LIKE THE SCENE FROM TODAY'S SHOW--BUT IT'S REAL--!!
STOP, YOU LITTLE FOOL! THERE IS NO HIDING... NO ESCAPE... FROM BROTHER BRIMSTONE!
YET, SO INTENT IS KAREN'S MACABRE PURSUER THAT HE DOES NOT NOTICE A SILENT, SCARLET FORM SWOOPING DOWN TOWARDS HIM FROM OUT OF THE ENVELOPING MIST--
--DOES NOT NOTICE, THAT IS--
--UNTIL IT IS TOO LATE!

Gene Colan Daredevil work ™&© Marvel Entertainment Group.

CVM: Even though you have inked your own work, you're known primarily as a penciller. What inkers do you feel handle your work the best? And why?

Colan: At this moment, there's only one inker whose work I like. That's Al Williamson. He has a fluidity with the work. His work is sketchy and very quick. It's spontaneous. Because of it, there's movement to it, and character to it, but some inkers are so tight that they become stiff. They lose that action. I have a lot of halftones, but he knows what to do with that.

CVM: Would you say the same applies to your inking collaborator, Tom Palmer?

Colan: Tom is a little bit tighter. Tom will use Benday a lot for gray tones. He won't rely on his pen, whereas Williamson will do everything like an etching. He puts the halftones in with line, which is the way I prefer. Benday has a tendency to stiffen everything, make it look tight. Sometimes, it looks good, sometimes it doesn't, but it's Tom's style. It should be the way he likes to see it, too. He's not there just to go over the lines. He's there to put a little bit of his own style and personality to it.

CVM: Since you've been in the business for a number of years, how would you compare the way the market is now to the years when you started in the business? What difference do you see between the readers of the '60s and the '90s?

Colan: When I started, it was important to know something about drawing, anatomy and things like that. Today, a lot of the artists are flash. It's slash and dash, and it looks it, but the fans are buying it. The bottom line is, 'What's selling?' A good amount of it is selling. The illustrative artist is not very popular. Some of the people in the business appreciate it. Some of the editors and artists do, the fans don't in general. Some of the fans are very articulate and do know. They know the difference between good artwork and bad artwork, but so many of them don't, nor do they care. In that way, it's changed.

The comic artist has taken off into the fine arts area. It's more interpretive than realistic.

CVM: Why do you think this is going on now?

Colan: Anything goes today. We're in an era of push buttons and electronics. All kinds of different things are being tested out there. Things don't remain the same; things do change. Things just evolve that way. The editors want to turn out more work, and everybody can't be an illustrator or they wouldn't be turning out all of these books.

Some of these artists are able to turn out a ream of stuff. Jack Kirby has always been fast. How he ever does it, I don't know. It's just his turn of mind. I can only tell you that there are two students that go to school. One gets straight As and studies like hell. The other gets straight As and doesn't study at all. He can do it. I can't. I scrutinize everything. I try to make sure it's the way I want it, and it takes a long time to do that. I'm not paid for that. I'm paid to turn out the work and meet the deadlines. I do the best I can with that, and if it means working a 14 hour day doing it, then that's what it means. I couldn't do it quickly. Then, you meet your frustrating points in your career. Why can't I do it quicker? Maybe I can. I'll try it. You're not thrilled with it. Then you get so caught up in the deadline of the thing, you figure the hell with it. You don't even care if you lose the business. I'm just going to turn it in this way. I've done that, and I've had Stan Lee tell me, it was the greatest piece of work he ever saw. I couldn't see it for dust. I thought it was crap. It's hard to say. Things have changed tremendously. It's what's selling now. The fans are into style whether it's correct drawing or not. There are little heads on huge bodies. It exaggerates the point and catches the attention of the reader. Everything isn't so perfectly done. Perhaps, it should be that way. That's not my taste. I'm so into doing what I've done all my life that I couldn't change if I wanted to.

> *"The fans are into style whether it's correct drawing or not. There are little heads on huge bodies....That's not my taste."*

CVM: Currently, you are doing a series in the Clive Barker world for Marvel called *The Harrowers*. Can you tell us about it?

Colan: I had an opportunity (it's odd how this business has spilled over into film, and here is something that I subconsciously wanted to get into) and I met Clive Barker. He's a swell fellow. He likes my work and asked me out to the San Diego Comic Convention, and that's how I went out there. I wasn't going to go to San Diego, but he asked me to come out because I'm doing the book. He made it possible for me to come out, me and my wife.

The writer, Malcolm Smith, does all the writing. We've been very close. I hear from him; he hears from me. We've become good friends. I'm interested in it because it's full of imagination. If you've seen any of his films, they're very way out. Of course, it's very bloody and you have to tone a lot of that down for the books, but I'm attracted to that kind of stuff. That's why I did *Tomb of Dracula* for so many years. For some reason, it fits in to what I like to do.

CVM: Did you design the characters in *The Harrowers*?

Colan: These characters were all preconceived. They're spinoffs from other books so they were all already established. It was just a matter of me picking up a copy sheet with them on it by other artists that were doing it before I did it. *The Harrowers* just turned out to be a new title that these characters were put into.

The storyline is very good. They go to Hell, they capture people from it and bring them back into this existence. They don't belong there. Somehow, they've been sucked into Hell and the Harrowers are the superheroes who go in there and save them, go onto another level of existence and bring them back. That, in itself, is full of imagination. It really tests the artist. How is he going to portray this? It really requires movies to bring it about; special effects where one creature turns into another, and you've got to show that in three or four panels. It's fun. I love that.

CVM: Where do you see comics in the future?

Colan: I think the next step would be sound. Maybe, it won't be a comic book on your lap. Maybe it'll be something you sit in front of your television set and read or see. Not necessarily animation, but there could be sound involved. There's computers to do the artwork. I don't know if the artist twenty years from now will be sitting at his desk doing it. I once made an attempt to put some kind of sound on the page, but it was such an abysmal failure, I don't even want to get into it. I think I'm in the right direction with television and all the devices they have.

I think the face of comics will eventually change. It certainly changed from a small book to a large book onto better paper, and they're even coloring it with computers. Computers will play a big part in it. I don't know how practical it would be for artists. Right now, very few artists can do that. It's a field unto itself. Comics will go into another form, and the readers will have a new adventure to look forward to.

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A Man Without Hope... Is A Man Without Fear

by Steve Ringgenberg

Ever since Frank Miller's tenure on *Daredevil* in the late seventies, Daredevil has been one of the creative jewels in the Marvel crown.

Although the title has never sold the kind of numbers generated by the X-Men or Marvel's other mutant titles, *Daredevil* has always been the one Marvel comic fans and critics have held in particularly high esteem. In addition, having been written and illustrated by a string of talented creators, including Frank Miller as both artist and writer, Klaus Janson, David Mazzuchelli, Lee Weeks, D.G. Chichester, Al Williamson, John Romita, Jr., and Scott McDaniel, Marvel's Man Without Fear showed no signs of running out of creative steam.

Then suddenly, Marvel announced plans to completely recast Daredevil, from horns to billy club. The rumored changes included new costume, the return of some old foes, including his deceased assassin/lover, Elektra; a slew of new antagonists, and *Gasp!* the death of Matt Murdock.

Despite the initial controversy aroused by these rumors, the question remained: Why was Marvel choosing to completely revise one of their most critically acclaimed characters? Was it Just another example of the current trend of killing off or revising superhero characters simply to boost sales, or were there other forces at work?

Pat Garrahy, Ralph Macchio's assistant editor, the man charged with implementing Daredevil's radical makeover explained, "Last spring we were handed a mandate that we had to do something to drastically change Daredevil and get the attention of our audiences. It had to do with the projected sales this summer, not necessarily Marvel sales, but the fact that so many new universes and comic books were opening up and we were going into a competitive marketplace. All the midline books were not suffering, but were maintaining a very even keel in sales and Marvel was afraid that with the revamping of characters over at DC, the release of the Ultraverse and all the different other titles that all the sales would falter on the midline books, so the creative team sat down and we tossed ideas around for a long period of time. We brought the whole crew together for a meeting over two days and we talked about every single creative possibility we could do to *Daredevil*. We weighed our options and more or less plotted out the 'Fall From Grace' storyline."

> *"Last spring we were handed a mandate that we had to do something to drastically change Daredevil and get the attention of our audiences," Pat Garrahy said.*

"The costume change was part of it, the changing character, the revival of some old characters and the creation of new characters, all were fairly solid ideas that were woven into the 'Fall From Grace ' storyline," Garrahy added.

However, *Daredevil*'s writer, D.G. Chichester had his own views, however, on why the planned changes occurred. "I don't know that (the changes) were a choice from the higher ups," said Chichester "We had kind of gotten grief from higher up regarding that. Things may not have been going in a way that everyone was pleased with. We took that as a personal challenge to make it clear that this book and this character had real potential."

"We incorporated a lot of things," continued Chichester, "in terms of more overt things like the costume and some other changes on that level along with this more convoluted storyline. And the intro of a lot of guest characters that previously you really wouldn't have seen in Daredevil to give the book a higher visibility level and hopefully get some buzz going on about it, and that seems to have worked."

Among the planned changes was the conception of *Daredevil*'s storyline as a series of "story arcs" ranging from three to five issues in length.

"We really started that with 'Fall From Grace'," Chichester noted, "and that's sort of what we had planned to do for the foreseeable future as well. It enables us to do two things. We're able to construct event stories, things that over the course of three, four, five issues, tell a complete tale on its own, and that becomes a really good framework to hang the ongoing subplots on, how they interact with a bigger story on a thematic level or a physical level. By having these arcs, you can see at least five issues ahead. By the time you get to that fifth issue, you know what the next two arcs are. And it also allows us to do things with the design. It allows us to do things with the exterior of the book, what the cover illustrations are going to look like. It really gives the book more of an identity on the inside and also on the stands, where we've really been concerned with getting people to notice the book. There's a hundred and fifty titles from Marvel alone, let alone every other company. We don't want to get lost."

Artist McDaniel agrees with Chichester's conception of doing Daredevil in discrete thematic units.

"I'm going to try to include different styles throughout the book,"

McDaniel added, "so it's not just one particular style. I want to start putting in different looks for different scenes and different moods to really enhance the feel of the book. I think when the reader puts down the book with a very solid, artistic feel to it, (it) will stay in their minds for quite some time."

Probably the most drastic change in *Daredevil*'s continuity is the death of Matt Murdock.

"The reason he gives up Matt Murdock's identity is that would potentially endanger people because of the exposure that Matt Murdock might be Daredevil." said Garrahy.

"What comes out of 'Fall From Grace'," Chichester added, "necessitates that Matt Murdock can no longer exist, and he sort of fakes the death of that identity, and assumes a new identity of a kind of street level con-man who uses these confidence games to get the ear of the criminal element and to follow up on things that he'll then act on as Daredevil, and in that identity, he is seemingly a sighted person, which opens up a whole new realm of problems and possibilities for him."

One of the most intriguing new story possibilities posed by the demise of his former identity is this. "No one knows this Daredevil is Matt Murdock," Chicester revealed, "and so that anyone Daredevil runs into from here on in, with one or two exceptions, believes this is a guy who has assumed that identity. How does he now deal with characters that he previously had relationships with? In some instances he'll have the advantage, but in some instances it's going to cause many problems."

However, the most visible change, and one that has proven the most problematic so far, is Daredevil's new costume of gray, black and red. Initially, Chichester noted, fan reaction was somewhat hostile to the new costume, "We were catching some flak for a while from some fans who thought we were going to give him some symbiotic war machine armor type thing, and on that regard everyone was very scared and telling us they were going to hunt us down and kill us. But once they found out that the thing had a logic to it, it was being done so he would be defended and able to continue to do his job, that seemed to be a logic that people wanted to buy into."

"A lot of people have mistaken the costume for a high-tech suit of armor." added Garrahy, "It isn't. The only thing the costume is, is a protective device. During the course of the 'Fall From Grace' storyline, we decided that Daredevil was going to get severely beaten once again, and his impetus for the costume change is the fact that he was unprotected. He was wearing little more than red pajamas, so he's acquired what we call biomimetic substances. They're scientifically recreated natural fibers, things like the protein strings found in rats, teeth, or the polymer chains that are found in spiders' webs, and some elements of a protective armor that would be found in abalone shells. All these things were meticulously researched by Dan Chichester, and scientists are trying to develop the fibers of the future from these synthetic fibers recreated from things that exist naturally. Daredevil sort of acquired this and fashioned himself a new costume that protects him a lot more and the only gimmick that we've added to his costume is that we've changed the nature of his billy clubs. His billy clubs now clip on to his forearms. He can clasp them together into nunchuks, he can attach them and extend them into a Bo staff, and of course, they still work as grappling hooks."

"There was an article in Newsday about the Army developing new fabrics for future battle armor. I just pulled that aside and threw it into a file, and had

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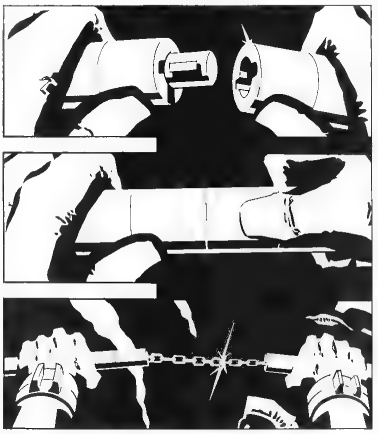
come across that again as were talking about redoing the costume for Daredevil, and started to think, well, how can we give this guy something that's got a little flair and some out there bits and yet not make it something that's so completely convenient as unstable molecules or something like that...Because of Daredevil's street quality... you can only go so far before you break the wall of disbelief. And this stuff we're talking about here, with the biomimetics, it's five, it's ten years down the line. It is Twenty-First Century...but it's within the realm of possibility."

When asked how Daredevil acquired these scientifically advanced materials, writer Chichester laughs and admits: "He actually went in and stole this stuff because he felt he needed the protection in order to do his bit." : "He went around to manufacturers in New York City that were into this biomimetics," Added McDaniel, "and he would take little pieces from each company that he wanted and then he takes all this back to his apartment and jury-rigs it together" Although readers won't "really see the needle and thread in his hand" according to McDaniel, the artist will include visual references to the costume's construction such as "this big sewing machine in the shadowed background, pliers laying out on the table." Having Daredevil make his own costume, said McDaniel with a chuckle was, "a lot neater than going to Costumes 'R' Us and taking one off the rack."

Replacing a costume designed by comics legend Wallace Wood, a costume Frank Miller described as "one of the few perfect superhero costumes ever made", was a lengthy and arduous process, as new *Daredevil* artist Scott McDaniel will attest after rendering over twenty-five different versions of the new costume before coming up with one the entire creative team could agree on.

"It was kind of tough because Daredevil is not an offensive character his costume is a defensive one, and he still has to maintain his acrobatic style and to tie something that doesn't have any offensive weaponry, or offensive feel to it, into something that can still be used by a gymnast, was kind of difficult. The tendency is to load up the character with a lot of mass and a lot of different hard-looking things, but that really was not Daredevil at all." Stating that at first, he "didn't have a clear idea of what he wanted for the new costume." McDaniel is quick to add: "I knew I wanted



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something that looked a little snazzy I started with some basic catsuits, and tried to put a Japanese style to it and Just developed it from there."

Another element of the new Daredevil that is bound to cause serious controversy in the fan community is the resurrection of his old lover/nemesis Elektra. Garrahy is ready for the expected controversy, however, and is prepared to defend the decisions made by his creative team. "Everyone has heard by now that Elektra will be coming back," said Garrahy. How she'll be coming back, when she'll be coming back, that's still a mystery because there's certainly a lot of the storyline that hasn't been played out yet. But I just want to say in our defense. We knew that people would have expectations of what we would do with the character, therefore we really sat down and we came back with the best possible way to reintroduce this character to Daredevil's life and to the Marvel universe, and we've also started the process where we're not going to allow other people to tamper with this character. She's not going to become the next Ghost Rider. We've pretty much put a lock and key on this character so we can develop it within the context of the *Daredevil* storylines character fresh for some time."

Elektra isn't the only character making a surprise appearance in Daredevil Garrett. the murderous cyborg Frank Miller introduced in his *Elektra: Assassin* series, will become a recurring character. Captain America fans will be pleased to note that their favorite star-spangled avenger will be teaming with the Man Without Fear for the course of the next story arc, 'The Tree of Knowledge.' The impetus for Cap's inclusion in the *Daredevil* plotline came from series editor Ralph Macchio.

"Ralph is a big Cap fan," Chichester said. "I guess held sort of liked what I'd done with him previously. I did a miniseries...called *Blood and Glory*, which was this Punisher/Captain America thing...he had liked what I was able to pull out of it and suggested why not do something with this character as well. It might make for a good contrast, and in terms of the storyline we've come up with, I think it opens up a lot of action possibilities for the characters as well as some thematic clashes, which we always want to have."

"Essentially, New York is suffering from a rash of terrorist like activities and everyone else," continued Chichester,

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"and by that I mean the military, and the security agencies, and S.H.I.E.L.D. and the big hero groups like the Avengers and the Fantastic Four are buying into that – certain politically motivated groups. Cap and Daredevil, from two different angles, suspect that it's something else. It's something more profiteering-oriented, and they run into each other and decide to keep going, but their own personal attitudes about what's happening give them some conflict, even though they are ostensibly teamed up, so we don't get one of those moron scenes, where they whale on each other for an issue then say 'Wait! We're on the same side.'"

The 'Tree of Knowledge' storyline also boasts the reappearance of some villains that may be more familiar to fans of *Captain America* and *S.H.I.E.L.D.* than to followers of Daredevil. "One of the elements of this "Tree of Knowledge" storyline is a seriously revamped Hydra," Chichester observes. "And a Hydra inner circle that previously we really haven't seen. Part of the problem with these large groups is that they become cannon fodder and they're really not much of a threat because they're just bodies, and they don't have personality. That's one of the things we did with The Hand. We created this inner circle called The Snake Group, which has become one of the main villains of the 'Fall From Grace', and one of the things we wanted to do with Hydra, and the part they play in 'Tree of Knowledge', is to do something like that, and so (Baron) Strucker becomes part of that."

Nevertheless, as with everything else in Daredevil's life, the Baron Strucker comics fans see, will bear little, if any, resemblance to what has gone on before. "We're changing everything," said Chichester. "To us, these are characters that have potential, but nobody has really done anything with them, or if they do something with them, they do this retro stuff from 1963. We're not interested in that, so if we're going to use them, fortunately they happen to fall under Ralph's editorial umbrella. We're going to rip them apart and put them back together, so it'll be new emblems, new looks, new attitudes, new directions and motivations."

It remains to be seen how these sweeping changes will play with *Daredevil*'s legion of devoted fans, but one thing is certain, Daredevil will never be the same again. "Our goal with what we've been doing," said Chichester, "what we're going to continue to do is, we're not making changes in this character to later go back to the status quo. We're making changes in this character to move him somewhere else. And the important aspects about him are going to remain the same, because that's the core."

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TALKING WITH FRANK MILLER

Frank Miller has been drawing comics since the 1980's and is best known for his work on Daredevil *and* Batman: The Dark Knight, *revolutionizing both characters. In this interview, Miller discusses the current version of Daredevil and his viewpoint of Marvel's plans for the character.*

Conducted by Steve C. Ringgenburg

CVM: Mr. Miller, my first question is, Pat Garrahy at Marvel had said that they were regarding your last Daredevil miniseries as sort of the bible for Daredevil from now on. Had you conceived it that way?

FRANK MILLER: No, I don't ever write with the intention of dominating other people who'd follow me. I mainly wanted it to pull together all the stuff that I'd observed about Daredevil and worked on trying to bring it together into more of a cohesive whole. The character's been around for thirty years and hundreds of people have worked on him. When you work on monthly comics, it's kind of haphazard. I thought it might be an opportunity to pull everything together.

CVM: Is that why you went back to the character again after such a long absence?

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MILLER: I went back to the character because John Romita Jr. called me up and wanted to work with me. He wanted to do something like Wolverine. I just felt like everybody and his pet monkey were doing Wolverine, and that since he was one of the best artists who'd ever worked on Daredevil, it would be the perfect opportunity to tell that story.

CVM: I was also wondering, are you a fan of Williamson's work?

MILLER: Oh, yeah. It's kind of a thrill to have my name on the same book as he does; he's one of the giants.

CVM: Since you're an artist yourself, how do you write for other artists? Were you working full script, or Marvel style, or what?

MILLER: No, I tend to work whichever way the artist wants to work, and in John's case he wanted to work plot style and I provided him with a plot and he turned out these rather amazing pages. They wrote themselves. It was a dream to work on.

CVM: Did you give him any kind of visual thumbnails to work on?

MILLER: No, no. I never do. What I want when I'm working with another artist is to interact, to see what they're offering, and to play to their strengths, and since John shares my love of hard-boiled crime fiction, the series has a lot of that tone to it. I just sat back and watched as he played the scenes out with his own staging and his own choreography, and then I responded with my script.

CVM: What do you think of the changes they're planning to make with the character?

AND IF EVEN DAD CAN BE WRONG, THEN ANYBODY CAN DO BAD THINGS. ANYBODY AT ALL.
THE ONLY WAY TO STOP PEOPLE FROM BEING BAD IS TO MAKE RULES. LAWS.
SOMEWHERE IN A LONG AND LONELY NIGHT THE BOY'S COURSE IS SET.
HE WILL STUDY THE RULES.
HE WILL STUDY THE LAWS.

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MILLER: I'm not aware of too much about it.

CVM: Did you know for instance that they're giving Daredevil a new costume?
MILLER: I heard. I think it's a shame because Wallace Wood's costume was one of the few perfect superhero costumes that was ever made.

CVM: And how do you feel about Marvel's plans to revive Elektra?
MILLER: I guess I've got two things to say about that. One is that I think it's a hard lesson for anybody that's stupid enough to create a new character under work made for hire. Second, I'd say it's a sad commentary on Marvel's creative desperation. There's no substitute for good stories.

CVM: Do you regard the revival of an ostensibly dead character as a gimmick?
MILLER: Well, this particular case involves the breaking of a promise by Marvel. I've always been connected with Elektra because I created her. I guess it just shows that when sales slump they'll do anything.

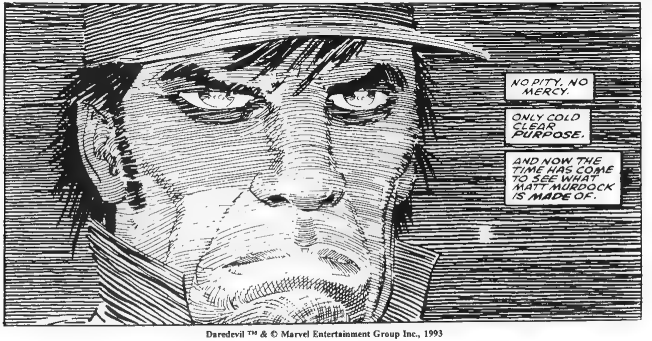
CVM: Has the new creative team consulted with you at all on the handling of the character.
MILLER: No. As far as I'm concerned, she's dead.

CVM: Really, your work on Daredevil was probably some of the most influential with that character. I mean, you've really left your mark on it. And aside from John Romita Jr. asking you to work on it, did you go back to it from a fondness for the character?
MILLER: I mean I cut my teeth on Daredevil and, you know, made him, to a certain extent effective in his character, with my own intensity about the material. I find him a fascinating character, a wonderful one to return to. You know I think that there were so many things that were done well in creating him, you know, and there was so much room to explore. For me, starting out at Marvel Comics, it was great to get a character that nobody was paying attention to because these days when characters get too popular, all of a sudden, people start writing bibles about them. And I guess I've just done that, come to think of it. But, going back to Matt is like visiting an old friend, or maybe torturing him again one more time.

CVM: Do you think you would ever write the character again, or is that pretty much your last shot?
MILLER: I have no idea. I mean, in the face of what they're doing with Elektra, I just don't know. People come and go at companies like that. I don't want to make any absolute statements. There would be more stories I would love to tell with the character. But if he's become a hot character once again, there'd be too many restrictions. I don't know if I'd be able to do the kind of work to do what I think the character deserves.

CVM: Were there any restrictions on your handling of the "Man Without Fear" miniseries?
MILLER: It was a dream. There were a couple of things here and there because it's their property. You know, there were a couple of things here and there where they said we want this in, or this makes us nervous, but far and away, what I thought was the most questionable element of the story, stayed in, even though I had a terrible case of nerves about it myself. Ralph Macchio and I talked it over and he sorted the story point into the second issue that is critical to the story, but it really is pushing the limit as far as what a superhero's life can contain.

CVM: I was wondering when you said there were restrictions if it was character utilization, or story content.
MILLER: It gets back to Elektra. If everything I did on Elektra can be jettisoned just because they're doing it as a marketing gimmick, that kind of



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makes a little more nervous entering that arena, especially when I'm having such an absolute ball doing things like Sin City.

CVM: Well, Frank, do you think you're going to go back to illustrating your own script more, or stick to writing.
MILLER: Well, with Sin City, I'm three issues into the new series now and I'm drawing it. I am doing new work with Geoff Darrow and Dave Gibbons. But I intend to continue to bounce. I'm doing a lot of drawing these days and I'm really enjoying drawing.

CVM: Did you get away from it for a while?
MILLER: Yeah, when I was working on "Robocop 2" , there was a period of almost two years where I didn't draw.

CVM: Did you miss it?
MILLER: Oh, desperately.

CVM: When you were doing the film work did you ever do little drawings to illustrate story points, like storyboards or anything?
MILLER: Not, no, not really, because the process of making a movie is *so* frenetic. The decisions were usually made on the set. It involved more moving props around than doing a drawing. There wasn't time.

CVM: By the way, when is "Robocop 3" coming out?
MILLER: I'm told it's coming out in early November, which is good timing for me because that's when the new Sin City launches. It's going to be a fun month.

CVM: Are you happy with the film?
MILLER: I've only seen one cut of it, and what I saw I really did like. I co-wrote it with the director, Fred Dekker. There's pieces of him and pieces of me all through it. He used a lot of the material that had been jettisoned from "Robocop 2." I felt very close to it when I was watching it. Of course, when you work on a movie you never know, but I think it's pretty good.

CVM: How does the new actor playing Robocop stack up with Peter Weller?
MILLER: Boy, that's a hard call. Peter's so good.

CVM: He was wonderfully physical, in the precise movements.
MILLER: And Peter is an extraordinary actor, Burke, I thought was quite good, but he had big shoes – big metal shoes to fill. It's quite different than Robocop I or II.

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CVM: I had heard that they had asked you to tone down some of the more adult, violent elements to make it more accessible. Is that true?
MILLER: Oh yeah, well, they decided that they wanted something that would get a PG-13 and be for families. And I just decided I wasn't the guy to do it. I had written a first draft which people had received well, but it required a major rewrite to take it out of the adult realm. Fred wanted me to do it, they wanted me to do it, but I felt like Fred should get a crack at it, and then I came in. We worked together on the final version.

CVM: Do you have any other film projects in the works?
MILLER: Yeah, but I don't talk about them because you know how Hollywood is. I don't mean to be coy, I just mean that I am working on things but I don't think I want to state publicly that I'm working on them until the cameras are rolling, because then you know there's a good chance that it might actually happen.

CVM: I was just curious to see if you had gone on to another film project or if you were going back to comics for a while.
MILLER: Well, mostly I'm doing comics, but I've got high hopes in terms of films. In any case, I 'm having such a ball doing comics that I can't complain either way.

CVM: By the way, how's the Daredevil mini-series selling?
MILLER: They tell me it's selling out. I'm real happy. I had no idea what would happen, especially since the first issue was the slow one. But apparently, it's doing real well. They seem real charged up about it . I Just hope it goes well.

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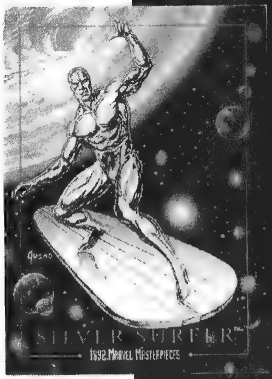

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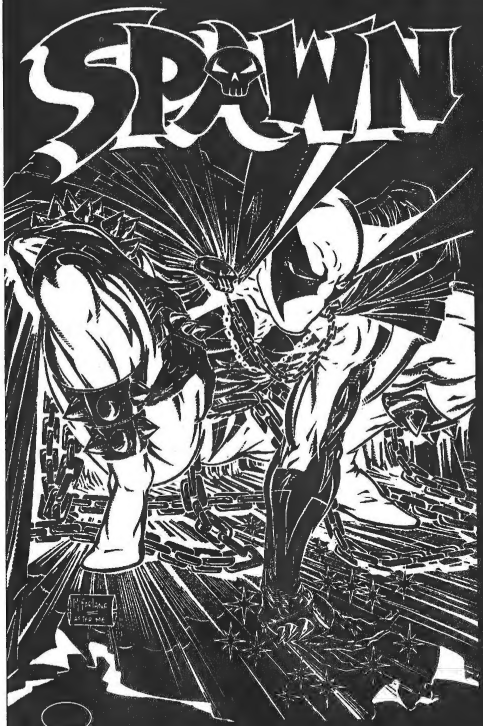

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